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NEWSPAPER

IN MUSIC NEWS



A&M's Gin Blossoms Offer 'Congratulations'
SEE PAGE 11

JANUARY 27, 1996

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

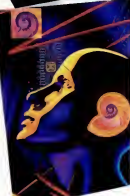
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SEE PAGE 73



It's 'Meant To Be' For Arista's Davis

■ BY CHET FUPPO

NASHVILLE—It should have happened the first time around for Linda Davis, but it didn't. She was coming off her Grammy Award-winning duet with



DAVIS



Reba McEntire on "Does He Love You." Arista signed her, the album was hurried out, and it just sat there.

"To capitalize on the episode," says Arista Nashville president Tim Dullais, "we rushed it, and it was a mistake. You make mistakes when you get greedy and in a hurry, and I was both."

Davis learned from the episode, "I just sat out for a year," she says, "and

(Continued on page 123)

Warner Revamps Hong Kong Office

■ BY MIKE LEVIN

HONG KONG—Warner Music International is embarking upon a radical



HARRIS



reorganization of its Asia-Pacific operations as it tries to regain its share in key Chinese and Southeast Asian markets. Most of the changes will hap-

(Continued on page 119)

THE CANADIAN INVASION

Juno Awards Celebrate 25 Years Of Artistry

■ BY CRAIG ROSEN and CHRIS MORRIS



When the 25th anniversary of the Juno Awards, the Canadian recording industry's annual honors, is celebrated March 10 at Copps Coliseum in Hamilton, Ontario,

rock sensation Alan Morissette and skyrocketing country star Shania

Twain are likely to be big winners.

It won't be the first time that the women have been recognized by the members of the Canadian Academy of Recording Arts and Sciences. Prior to their U.S. breakthroughs, Twain

was nominated for female country

(Continued on page 118)

550 Music's Celine Dion Boosting Global Status

■ BY LARRY LeBLANC

TORONTO—While her 1993 Epic album "The Colour Of My Love" boosted Celine Dion's international profile,



DION

"There is no better singer on Earth right now," says Poly Ambony, president of 550 Music.

"There are people who can hit higher notes or do vocal gymnastics, but nobody with as good a voice. Selling 2.9 million records [in the U.S.] on her last album is spectacular, and will set 8 million outside

America is just amazing." (Continued on page 118)

THE MODERN AGE



Alan Morissette

Takes Comfort In

The 'Tronic'

SEE PAGE 111

Women Increase Number, Scope Of Roles In Reggae

■ BY ELENA OUMANO

Reggae music may appear to be a bastion of masculine supremacy, but women are increasingly shaping the genre.

"Women really rule on that little island [of Jamaica]," says Olivia "Babys"

Grange, president of Epic-affiliated Specs-Shang Music, with a laugh. "We just let our men believe they do."

From top U.S. label positions to jills of all trades (jabs within the indie grass-roots industry) women are increasingly

(Continued on page 47)



Asylum's White: Mature Country

■ BY CARRIE BORZILLO

There's no rest in sight for country's newest rising star, 21-year-old



WHITE



Bryn White. Just as White's self-titled Asylum debut album is reaching new heights, the label is reaching the March release of its follow-up, "Between Now And Forever."

(Continued on page 123)

EMI Still Battling Collecting Groups

■ BY JEFF CLARK-MEADS

LONDON—On the eve of MIDEM, EMI Music Publishing Worldwide



BANDIER



chairman/CEO Martin Bandier is promising an escalation of his company's

(Continued on page 126)



SEE PAGE 43

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Alanis Morissette

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eddie daniels

the five seasons

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The Four Seasons for Chamber
Orchestra and Jazz Quartet

Arranged by
Jorge Calandrelli

"Eddie Daniels combines
elegance and virtuosity in a
way that reminds me of
Artur Rubenstein."

- Leonard Bernstein



the five seasons

A New Vision of Vivaldi's Four Seasons
for Chamber Orchestra and Jazz Quartet



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Bernard Rubenstein
Conducting*

*The Jazz Ensemble:
Alan Broadbent,
Dave Carpenter,
Peter Erskine*

Produced by
Jorge Calandrelli and Eddie Daniels
Executive Producer: Danny Weiss

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J.M.'s Bickerton Named Int'l Consultant At SESAC

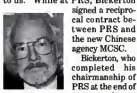
■ BY JEFF CLARK-MEADS
and IRV LUCHTMAN

LONDON—U.S. performing rights society SESAC, testing the waters for a full-scale commitment to an overseas profile, has appointed J.M. Bickerton, former chairman of the U.K.'s Performing Right Society, as consultant as international director.

"Our dream scenario," says SESAC co-chairman Freddie Gershon in New York, "is to end up with SESAC publishing affiliates in the U.S. who get their foreign money faster and with less local deductions."

"The basic point we want to address is, how do we do it? We do it on our own? With another society? Or with a consortium of societies in some collective way?"

In addition to its European game plan, Gershon says, Bickerton will weigh possibilities in the Pacific Rim, an area that is, he says, "very critical to us." While at PRS, Bickerton



BICKERTON
director of the organization Jan. 16, says he intends to demonstrate to British songwriters that SESAC is a more attractive proposition than its larger rivals BMI and ASCAP.

(Continued on page 108)

TRIPS Agreement Protects Rights On Back Catalog

■ BY JEFF CLARK-MEADS

LONDON—The international record industry is warning companies to adopt a new level of caution over licenses they acquire at MIDEM. Labels like BPI say that this year a new law and the stringent penalties it carries should make people think twice when they are offered "well-known songs by well-known artists."

IFPI points out that the World Trade Organization's Trade Related Intellectual Property Rights (TRIPS) agreement became effective in the 125 countries of the World Trade Organization.

An IFPI representative says, "The coming into force of TRIPS means that bootlegging and the unauthorized use of back catalog are illegal in all signatory countries."

The representative explains that U.S. repertoire is now protected worldwide. Previously, many recordings—notably the Elvis Presley catalog—slipped through the net in some European territories. However, TRIPS means that all signatory countries have a uniform protection period of at least 50 years for all existing repertoire. This is distinct from provisions that countries have in their own domestic legislation.

She is the IFPI representative, "For the first time ever in an international treaty dealing with intellectual property are being offered rights to recordings of well-known songs by well-known artists."

"They must make sure that the potential for a lawsuit, in fact, here, rights is being offered," she says. "The representative adds, 'Getting an indemnity is no longer enough; an indemnity will not protect artists against a potential prison sentence.'"

MIDEM runs Sunday-Thursday 21-25 in Cannes.



Welcome Home. EMI recording group Bessie Union Of Souls stops by the EMI office in New York to receive plaques commemorating gold sales of the group's debut album "Home," which includes the No. 1 single "I Believe" and the top 10 single "Let Me Be The One." The latest single, "Oh, Virginia," was released Jan. 15. Shown in the front row, from left, are Larry Stessell, EMI senior VP/GM; band members Jeff Pence, C.P. Roth, and Tony Clark; and Larry Brewer, EMI senior director of marketing. In the back row, from left, are Jon Birge, EMI senior VP of artist development; Peter Genberg, EMI senior director of A&R; band member Elliot Sloan; David Sigerson, EMI president/CEO; band member Eddie Hedges; Joe Parker, EMI senior VP of sales; and Peter Napolitano, EMI senior VP of promotion.

Vets Morgado, Yetnikoff Bounce Back Two Execs Work Behind Scenes On New Ventures

■ BY DON JEFFREY

NEW YORK—Former music moguls Bob Morgado and Walter Yetnikoff have resurfaced in the business with new companies and a few label deals, according to several sources.

Morgado, who was dismissed last year as chairman/CEO of Warner Music Group after six months of corporate infighting, has opened Marokey Communications, a holding company that will acquire, launch, and operate music, filmed entertainment, and possibly telecommunications companies worldwide.

Marokey is seeking to raise \$200 million-\$300 million from private sources. Morgado is said to have made a significant investment in 1990, has been quietly moving forward with his company, Veil Veil Music Industries, acquiring stakes in small labels, financing new labels, and

Shutters Close On Non-Profit Stores Saturated Retail Sector Is Clearing Out

■ BY ED CHRISTMAN

NEW YORK—Since Christmas, music retail chains have been closing unprofitable stores in a retrenching to bring the overbuilt sector back into equilibrium.

Trans World Entertainment Corp. has closed 20 stores, with an additional 30 closures planned by the end of January. Sources say that the Musicland Group and Blockbuster Music will each close about 30 units and that Warehouse Entertainment has already closed 20 stores.

Other chains, such as North Canton, Ohio-based Camelot Music and Owensboro, Ky.-based Wax Works, are also said to be closing stores, but executives at those companies failed to respond to three inquiries by press time.

Troy, Mich.-based Handeman Co. is closing about 62 Entertainment Zone-leased departments inside Sears out-

lets (Billboard, Jan. 20), and Beltsville, Md.-based KEMP Music continues to close outlets. It has gone from 37 outlets to 27.

Music retail has been in turmoil for the last 18 months, as a price war has exacerbated the problem of excess retail space. Several factors are responsible for the retail saturation. Music retail has become overbuilt due to the influx of music departments at such segments as consumer electronic chains and department stores. Developers have tended to place three or four 6,000- to 8,000-square-foot-music stores in malls that previously were serviced by two 2,500-square-foot stores; and Media Play, Virgin, Tower Records, and HMV are conducting a supersonic race in strip centers.

Trans World's total closures have reached 18. The Albany, N.Y.-based chain announced 129 closures at an ambitious restructuring last spring but

apparently felt it was necessary to go beyond its initial plans. By Jan. 31, the end of its fiscal year, the chain will have 525 stores.

In Torrance, Calif., Warehouse has been rejecting leases and closing stores since it filed for Chapter 11 reorganization last August. Initially, the chain closed 20 stores in early January, it closed about 20 more, bringing the chain's total to 250. Management, which has put the chain up for sale, says it wants to close more stores.

While many industry observers say that the shutterings are necessary if music retail is to become healthy again, representatives for the Musicland Group and Blockbuster Music say the shutterings at their respective chains are part of the normal process of pruning.

Company spokesman Wally Knick says Fort Lauderdale, Fla.-based (Continued on page 125)

Video Retailers, Lured By Financing, Prepare IPOs

■ BY SETH GOLDSTEIN

NEW YORK—The promise of equity financing continues to drive video retailers into the stock market, even though at least 40% has been knocked off the share prices of the four publicly held chains in recent months.

Undertaken, Suncoast Motion Picture Co., West Coast Entertainment, and Rentrak are reading initial public offerings to pay for recent acquisitions and fuel new expansions.

The Musicland Group is the latest along, with plans to sign off 30% of Suncoast, which will use most of the proceeds to open 70 sell-through-only stores over the next two years. The capitalization should be completed in February.

Also forthcoming is the long-awaited offer from West Coast Entertainment, which is hoping to raise an estimated \$99.4 million. West Coast filed

the preliminary S-1 registration with the Securities and Exchange Commission Jan. 12, four days after Suncoast, but isn't likely to go public for several months.

Rentrak's offer is the least developed. Wall Street analysts who were reached on the eve of a dinner meeting with company management, including chairman and CEO Barry Gibbons, whether they would be an underwriting or just the talk of one.

According to sources, Rentrak, a (Continued on page 125)

Gibbons Named Chairman Of The Board At Spec's

NEW YORK—Spec's Music has named Barry Gibbons, a former chairman/CEO of Burger King Corp., as chairman of the board, replacing company founder Martin Spector, who will assume the position of honorary chairman.

Ann Lieff, president/CEO of the chain, says Spec's "wants to get involved with other facets of the music business besides retail, and Barry has a good strategic mind and is very good at brand marketing. He can help enhance and grow the chain. He seems to be a perfect fit."

Gibbons says he sees two challenges ahead for the chain. "We have to make our core business perform better," he says, "and that the chain has to develop new income streams as well."

Gibbons says that Spec's is too reliant on the retailing of CDs and that it has to diversify within the music industry. "Without giving away strategies, we believe we have a strong brand in Florida and that there is still a lot of opportunity for growth in the music business," he says.

Gibbons, 50, is now looking at areas like musical instruments, (Continued on page 125)

striking distribution deals.

Sources say he has purchased nearly 50% of indie label Razor & Tie, but his partners, Ron Blum and Razer & Tie co-owner Craig Balsam, both decline comment. As previously reported, Yetnikoff plans to start a new label with Allan Pepper, co-owner of New York nightclub the Bot-

tom Line. Pepper declines comment.

Yetnikoff is said to be negotiating a distribution agreement with independent distributor Alliance Entertainment for labels he acquires that do not already have deals. Razor & Tie is distributed by Koch International.

(Continued on page 118)

VIACOM PREZ/CEO FRANK BIONDI FIRED

■ BY DON JEFFREY

NEW YORK—Viacom has fired president/CEO Frank Biondi over problems with the 1994 acquisitions of music/video retailer Paramount Communications and movie/home video company Paramount Communications, according to analysts.

Sumner Redstone, Viacom's chair-

man and principal stockholder, will assume the title of CEO "effective immediately," the New York-based company's press release says. Biondi is not to be immediately fired.

Viacom has created an executive committee to oversee the entertainment conglomerate's varied businesses and to develop growth strategies. It includes Steven Berrard, president/CEO of Blockbuster Entertainment Group, and Tom Freston, chairman/CEO of MTV Networks.

(Continued on page 119)



PATTY LOVELESS

THE TROUBLE WITH THE TRUTH

the follow-up to
When Fallen Angels Fly
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also

1995 Best Country Album
— ENTERTAINMENT WEEKLY

1995 Album of the Year
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1995 Best Country Album
— NASHVILLE MUSIC AWARD

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throat, the one that
gulps back pain to
twist irony around
truism. Loveless,
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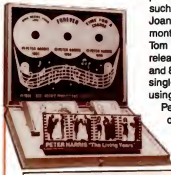


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- The three mastered singles on cassette and CD
- "Living Years" pictorial booklet
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- Sheet music for all three songs
- A treatment based on an original screenplay (Who Needs Your Love?) written by Robert Bruzio

On May 3, 1995 Peter Falgicia was gunned down in a music store in the Bronx. Peter was a former bass player for singer Dion DiMucci in the 60's. (Then known as Pete Baron). During this period, Peter had written/recorded several songs such as "I Need Someone" (later covered by Joan Jett), "So Wrong" (backed by The Bel-monts), "Loneliest Guy In The World" (written by Tom Bogdanny), and "Lookout for Cindy" all released on the Sabina Records label. In the 70's and 80's Peter continued writing and released the single "Stand Tall" on Laurie Records label using his pseudonym 'Just Ram'. In the 90's, Peter, now calling himself Peter Harris collaborated with record producer/arranger Rob Sabino and pianist Richie B to record three "Top 40" songs: "Who Needs Your Love", "Forever", and "Time For A Change". Sabino had formerly worked on projects with artists such as Ashford and Simpson, Bryan Adams, Michael Bolton, Paul Simon, Peter Frampton, Art Garfunkle, Todd Rundgren, Mick Jagger, and Madonna. The boxed set "Peter Harris—The Gold Collection" is designed to be presented to the major record labels as well as film and production companies.

Bee Harris

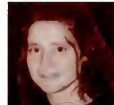
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BEE HARRIS PRODUCTIONS was formed with a vision to fulfill Peter's dream — "to have the world hear his music" — as it was with his idol, John Lennon. With writers, artists, and musicians on staff, Bee Harris is focused on presenting to the major record labels his final mastered recordings and we are further developing the screenplay "Who Needs Your Love" — for The Peter Harris Story.



Richie B — V.P.

- associate producer of Peter Harris album "Who Needs Your Love"
- formed chord progressions and melody line for three songs
- assisted in editing songs and final mixdown
- formulated based set idea for presentation package
- currently producing music/rock video for three songs



Cindy Harris — Pres.

- executive producer on Peter Harris project
- art direction and design for packaging final product
- produced "Living Years" pictorial booklet included in boxed set
- story line for motion picture screenplay



Robert Bruzio — Writer

- writer of the "Who Needs Your Love — The Peter Harris Story" screenplay
- wrote and produced independent short/promotional trailer "Streetwise"
- principal actor on upcoming motion picture
- appeared on major television soap operas ("One Life To Live"/"Loving")



MUSIC SHOP MURDER

Dion's ex-bassist slain, Bronx store owner hurt

A former bass player for pop singer Dion was killed and his friend was critically wounded when two gunmen stormed a music store in the Bronx.

Peter Falgicia, 52, who once played on such hits as "The Wanderer" and "Time again in Love," was killed after he stepped up the jukebox machine and found out it was empty. He had been in the store since 10:30 a.m. and was alone when the two gunmen entered.

The shooting took place at 10:30 a.m. on May 3, 1995, at the Music Shop, 100 W. 125th St., in the Bronx.

Thugs reign where doo-wop once was king

As an Uptown A&R executive, Meyers signed the hip-hop/R&B act Soul For Real, whose debut 1996 set, "Candy Rain," sold 781,000 units, according to SoundScan, and peaked at No. 5 on the Top R&B Albums chart.

Meyers also oversaw the 1996 releases by Blige, "My Life," and Jodeci, "The Show, The After Party, The Hotel." Both of these hit No. 1 on the Top R&B Albums chart and sold 1.5 million and 1 million units, respectively, according to SoundScan.



Bee Harris Productions

Front Row (l to r) Robert Bruzio, Frank Trotta (talent director), John E. Comb (artist), Richie B (Cindy Harris, Cynthia Sabot, Back Row (l to r) William Detomasso, James Gaffney, Tim Riedon (sales and marketing), Anthony Reese (telecommunications), Vincent M. Zaccardo (design and engineering), Steven Zablacki (computer graphics), and Richard Yacovone (art director).

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Heavy D. Fills Harrell's Post As Uptown Prez

■ BY J.R. REYNOLDS

LOS ANGELES—Uptown Records A&R VP and veteran rap artist Dwight "Heavy D." Meyers has been promoted to president of Uptown. The announcement was made by MCA Music Entertainment Group chairman/CEO Doug Morris.

The appointment, long anticipated by industry observers, fills the post that was vacated by former Uptown president and founder Andre Harrell when he sold his joint-venture interest in the label to partner MCA and became president of Motown (Billboard, Oct. 14, 1995).

Meyers reports to Morris. Uptown has an estimated value of \$80 million-\$100 million, according to sources. The label will receive marketing, sales, and promotion support from New York-based MCA label Universal Records and will remain headquartered in New York.

Uptown burst onto the music scene in 1986 and established itself as a cutting-edge force in hip-hop with rap act Heavy D. & the Boyz and such platinum-selling acts as Jodeci and Mary J. Blige.

In 1995, Uptown was ranked No. 1 among the year's R&B labels, with 21 charting albums and singles in Billboard's year-end issue. It also ranked No. 1 among album labels, with six charting titles (Billboard, Dec. 28).

"The most important thing is maintaining the success that Uptown has experienced in the past," says Meyers.

As an Uptown A&R executive, Meyers signed the hip-hop/R&B act Soul For Real, whose debut 1996 set, "Candy Rain," sold 781,000 units, according to SoundScan, and peaked at No. 5 on the Top R&B Albums chart.

Meyers also oversaw the 1996 releases by Blige, "My Life," and Jodeci, "The Show, The After Party, The Hotel." Both of these hit No. 1 on the Top R&B Albums chart and sold 1.5 million and 1 million units, respectively, according to SoundScan.

As an artist, Meyers has demonstrated a commercial staying power uncommon among rap acts. Heavy D. & the Boyz have recorded five albums since debuting in 1987; four of them were certified gold or platinum.

Meyers says that his careers as artist and executive have prepared him for the center seat at Uptown. "Since I never really had a manager, I worked closely with [Harrell], watching and observing just how this business works—both from an artist level and from an executive perspective," says Meyers. "And even though I've got some big shoes to fill, I'm confident that Uptown will continue to deliver the same kind of quality music that people have come to expect from us."

Upcoming releases from the label include "You," the second single from Monifah, in February, followed by the March release of the vocalist's debut album, "Moods... Moment."

Other releases will include a debut album by rapper McGruff, scheduled for the third quarter, and the sophomore set from Soul For Real. A solo set by Heavy D. is planned for release in 1996.

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was
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1996
is looking
even
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4 GRAMMY
NOMINATIONS

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BEST COUNTRY SONG FOR "ANY MAN OF MINE"

BEST COUNTRY ALBUM FOR "THE WOMAN IN ME"

3 AMERICAN
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NOMINATIONS

FAVORITE COUNTRY ALBUM FOR "THE WOMAN IN ME"

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FAVORITE NEW COUNTRY ARTIST



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Artists + Music

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CMP's Summers Overloads Senses On 'Synaesthesia'

■ BY BRADLEY BAMBARGER

It is the rare musician who is able to scale artistic summits in one career, much less two. Former Police guitarist Andy Summers has forged an inspired second act with his genre-defying solo albums and continues this progression with the sensual alchemy of "Synaesthesia."

Due Jan. 23 on CMP Records, "Synaesthesia" is Summers' sixth and finest album of improvisatory guitar passages and forward-minded compositions. Erudite yet earthy, the album holds a host of allusions—from minimalist and the modes of India to Latin rhythms and grunge guitar.

Summers took the title and concept for this heady mix from an art movement of the late 19th and early 20th centuries. Pioneer synaesthetes, such as the painter Kandinsky and the composer Scriabin, sought a union of the senses in their work. Kandinsky aspired to a symphony of colors and shapes, and Scriabin pursued multimedia color before the Macintosh, building a color keyboard through which hues could be generated to match chords.

"The way I'm using synaesthesia with this album is similar to the way we used synchronicity in the Police, drawing connections rather than conclusions," Summers says. "I may not be a true synaesthetist, but I admire those who seek an ecstatic unity in the arts. 'My goal is to be right there on the edge,'" Summers adds, "to make truly contemporary music that encompasses a lot of elements and that isn't predictable."

Summers and his bandmates—primarily Ginger Baker on drums and Jerry Watts on bass—weave a deep, dark web on such standout tracks as "Cubano Relies," "Mushes Of The Afternoon," and "Low Flying Doves." But it's a tune like "Monk Hangs Ten" that shows how much fun Summers' reinvigorated approach can be. The song combines a wayward Thelonic Monk-style melody with speed metal riffs and



surf beats, adding a disembodied lingo for a bridge and a free solo passage.

Summers' discography revolves around a string of intriguing albums on Private Music, including 1988's ethereal "Mysterious Barricades," a nod to the miniatures of French composer Erik Satie; "The Golden Wire," a 1989

(Continued on page 108)

Gin Blossoms Cultivate Fan Base 2nd A&M Set To Get Back-To-Basics Tack

■ BY MELINDA NEWMAN

NEW YORK—When the Gin Blossoms finally came off the road after almost 2½ years of constant touring behind 1992's multiplatinum "New Miserable Experience," the band was faced with several options: "One was to rush a record out to capitalize on our popularity of the moment," says songwriter/guitarist/singer Jesse Valenzuela. "But we didn't feel we'd make our best record, so we thought, 'What the hell. Let's take our time and make the record we want to make,' and if we lose some kids along the way who are listening to other bands, we'll just tour again."

The result is "Congratulations, I'm Sorry," which comes out on A&M Records Feb. 13. The first single, the harmonica-laced, cascading "Follow You Down," goes to A.C. top 40, triple-A, alternative, and album rock radio on Wednesday (24).

A refreshing "take nothing for granted

attitude" surrounds the band and its label and management. Despite the success of "New Miserable Experience" and the belief that the new album can do even better, no one thinks that the band can add new audience layers without first securing its fan base. So the label's strategy is to take a few steps back, work radio and retail with the zeal normally reserved for a new band, and not get cocky.



"With a band that's had so much success at pop radio, we have to make sure we develop a real image for them," says Mike Ragan, senior director of product development at A&M. "You have a lot of bands that achieve pop success but don't have a vision for a long-term career or a vision for a lasting impression."

One of the label's goals for the album is to make the band's singles must-adds at



several radio formats. "It's a little too soon to say they're a core artist for us," says Dan Bowen, PD at top 40 WNCI Columbus, Ohio. "But they certainly have the potential to be one. I don't know what it is about their records, but they don't burn out quickly. We're absolutely looking forward to having something new from them even though 'I'll Hear It From You' [from the Empire Records soundtrack] is still testing like crazy."

A&M is eschewing flashy album promotion. (Continued on page 108)

Annie Lennox Live Set Prompts Limited-Edition Arista Release

■ BY JEFF CLARK-MEADS

LONDON—A live set that was "too good to waste" is giving new pleasure to Annie Lennox fans worldwide.

Despite the singer's antipathy to any record that is less than circum-spect, Lennox's eight-track "Live In Central Park" is giving a global audience a glimpse of her on-stage power. Lennox's manager, Simon Fuller, explains that the Sept. 9, 1995, show in New York's Central Park was staged purely as a TV special. However, a crescendo of enthusiasm from Arista in the U.S. started pressure to

ward releasing the show as an album. Fuller says, "Annie didn't want to do that, because she hadn't thought of the show in those terms. Every album she makes is a labor of love, and doing



an album from the show was not part of her plans or mine."

However, he adds that they were eventually persuaded that the quality (Continued on page 108)



An American At London. London Records has signed American soprano Renee Fleming, seated center, to an exclusive contract. She is shown, seated from left, with London/Decca senior VP of A&R Evans Miragales and London Records U.S. VP Greg Barbero. Standing, from left, are executive producer Andrew Cornall and producer Michael Woolcock.

COMING SOON

MINNY GIBB & THE WHITEHEAD BROS.

MOTOWN...IT'S ON

MINNY GIBB & THE WHITEHEAD BROS.

MOTOWN...IT'S ON

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Festival Founder, Label Exec Launch Records 420

■ BY CARRIE BORZILLO

LOS ANGELES—Dave Frey, manager of Blues Traveler and co-founder of the H.O.R.D.E. festival, and Jim Lewi, former GM of W.A.R.B. Records, have formed Records 420 via a partnership with Hollywood Records.

The label, which is named after the San Rafael, Calif., police code for "marijuana smoking in progress," will be wholly owned by Frey and Lewi. Hollywood will finance the label, which will be distributed by PolyGram. However, 420 has the option of releasing titles through independent distribution as well.

While there will be no official jobs titles at 420, Lewi will essentially serve as GM and run the day-to-day opera-

tions. For now, he is based out of his home in Boulder, Colo., but will open an office in Aspen, Colo., in May. Frey, who will continue to manage Blues Traveler, the Jose Manzon Band, and Triple Fast Action and run the H.O.R.D.E. festival, will stay in New York and act as a creative consultant for 420.

Former W.A.R.B. product manager Rob Bordan will serve as director of marketing. Lewi plans to hire one person to handle radio promotion and one to handle retail.

A&R responsibilities will be shared by Frey, Lewi, Hollywood president Bob Pfeiffer, and Hollywood director of A&R John Dee.

No bands have been signed to the label yet, but Lewi and Frey plan to be

(Continued on page 115)

Shanachie Teams For New Alternative Imprint

First Release: N.Y. Club's Live Recordings

■ BY PAUL VERNIA

NEW YORK—In a move intended to strengthen its standing in the college/alternative rock community, New York-area independent label Shanachie Records has signed a licensing agreement with local start-up Fortified Records.

Launched by self-styled "anti-folk" artist Lach, Fortified is headquartered at Lower East Side haunt the Sidewalk Cafe, where Lach runs a floating club he calls the Fort.

The first release under the Fortified/Shanachie imprint will be a compilation of live recordings from the Fort at Sidewalk, titled "Lach's Anti-Hoot." Scheduled for an April

release, the collection features Hamell On Trial (which has just signed with Mercury Records), Jane Brody, Mark Johnson, Zane Campbell, the Humans, Jen's Revenge,

Shanachie

Tom Nishioke, Mr. Scarecrow, Tom Clark, Paula Carino, Major Matt Mason U.S.A., Animal Hood, Mucka Ferguson, and Lach—who performs at the club as a solo artist and with his band, the Sextet Offensive.

The agreement calls for Fortified

to deliver masters and Shanachie to handle pressing, distribution, marketing, and promotion, according to Shanachie A&R rep Charlie Dahan. In addition, Lach says he will oversee promotion and marketing of Fortified/Shanachie titles.

Dahan says he discovered the Fort scene while pursuing local band the Bush, which was showcasing regularly at the club. "The more I hung out there, the more I saw this interesting mixture—kind of jazzy, kind of torchy, alternative rock, experimental stuff," says Dahan.

Comparing the Sidewalk to the heyday of CBGB and Thread Waxing Space, Dahan says he felt the scene

(Continued on page 126)

TVT Records Launches Soundtrax Label; Low-Budget 'Work' Films Are Targeted

■ BY DOUGLAS REECE

New York-based TVT Records, which scored big with the "Mortal Kombat" soundtrack in 1995, plans to capitalize on that success with the launch of TTV Soundtrax.

The division will be headed by Patricia Joseph, who has been in TTV's A&R department for the last five years. According to TTV CEO president Steve Gottlieb, TTV Soundtrax will base the majority of its personnel, including a specialized marketing staff, in New York. The company also plans to hire a representative in Los Angeles.

The formation of TTV Soundtrax follows TTV's release of soundtracks for the films "Seven," "Hedgehog," "Grumpier Old Men," and "Mortal Kombat" in '95. Its latest soundtrack release, "Two If By Sea," was issued Jan. 16.

Gottlieb says that the label is a natural progression. "As an outgrowth of getting our artists' music in movies, we've developed relationships with stu-

dios, music supervisors, and directors, and that's how the opportunity to do soundtracks arose," he says.

Gottlieb says the new label is likely to continue TTV's tradition of servicing studios with small-budgeted, less star-powered soundtracks.

"There is a lot of competition between labels for the most high-profile, music-intensive films that are going to be packaged with superstar artists," says Gottlieb. "So there is a real opening for the 'work' films that are going to require finding just the right, perhaps less obvious, music to work with."

With the 1996 release of its "Mortal Kombat" album, TTV proved that a soundtrack could be successful without having big-name talent. According to SoundScan, the album has sold 675,000 units.

Completed in three weeks, "Mortal Kombat" also helped establish the label's reputation with studios for quick turnaround (Billboard, Sept. 30, 1995).

Gottlieb says that speed and attention to detail will be the new label's em-

phasis and selling point.

"Unlike some of the major distributors, which require months and months of preparation, we're able to turn on a dime," he says.

"The pressure on studios and directors is such that the director wants as much time as possible in post-production, but the studio wants [the soundtrack] released as quickly as possible," Gottlieb says. "Often, it doesn't give them the lead time that some of the major record companies require."

Along with his staff, Gottlieb credits TTV's music library and the label's distribution arm with assisting in speedy production.

He also says that the new label will bolster its service by aggressively pitching ad campaigns directed toward the music audience and by making sure that studios' needs, such as getting promotional CDs in time for release, are fulfilled.

Assistance in preparing this story was provided by Craig Rosen.



Go Phish! Elektra executives present Phish with plaques commemorating gold sales of the band's double album "A Live One." Phish played a sold-out New Year's Eve show at New York's Madison Square Garden. Shown in back row, from left, are band member Mike Gordon; Bath Jacobson, VP of press and artist development, Elektra; John Paluska, band manager; band member Trey Anastasio; Sylvia Rhone, chairman, Elektra; Greg Thompson, senior VP of promotion, Elektra; band member Page McConnell; and John Cortez, local promotion manager, Elektra. In front row, from left, are Lisa Frank, VP of artist development, Elektra; band member Jon Fishman; Steve Kleinberg, senior VP of marketing, Elektra; and Alan Voss, executive VP/GM, Elektra.

BILLBOARD MUSIC GROUP. Lee Ann Photogis is promoted to national account manager of Country Airplay Monitor in Nashville. Andrea Thompson to national account manager of Top 40 Airplay Monitor in New York. Robert Massey to national account manager of R&B Airplay Monitor in Los Angeles, and Art Phillips to national account manager of Rock Airplay Monitor in Los Angeles. They were, respectively, Southeast advertising manager of Billboard, account manager of Top 40 Airplay Monitor, account manager of R&B Airplay Monitor, and account manager of Rock Airplay Monitor.

RECORD COMPANIES. Richard Palmese is named senior VP of promotion at Arista Records in New York. He was president of MCA Records.

Steve Greenberg is named VP of A&R at Mercury Records in New York. He was VP of A&R at Big Beat



PALMESE GREENBERG

Records. Julia Eisenthal is promoted to VP of product marketing at Columbia Records in New York. She was director of marketing.

Andrew Statish is promoted to VP of business and legal affairs at Priority Records in Los Angeles. He was executive director of business and legal affairs.

Nidge Statish is promoted to VP of North American operations for Warner Music International in New York. She was director.

Jeff House is promoted to senior



EISENTHAL SHACK

director of street marketing and rap promotions at Arista Records in New York. He was national director of rap promotions and marketing.

Jennifer Gross is named director of mid-South regional promotion for MCA Records in Los Angeles. She was director of media and artist relations at Mute Records.

Mike Severson is appointed director of mid-South regional promotion for MCA/Nashville. He was director of Southwest regional promotion at Deca Records in Dallas.

Rene Magallon is named national



HOUSE GROSS

director of triple-A/CHR promotion for Discovery Records in Los Angeles. She was director of promotion and marketing at Caliber Records.

Elektra Entertainment Group in New York names Karen Taylor associate director of marketing. Anne Kristoff associate director of press and artist development, and Paul Uterano national sales manager. They were, respectively, national director of R&B publicity for EMI, manager of press and artist development for Elektra, and marketing coordinator for Elektra.



SEVERSON MAGALLON

RELATED FIELDS. MTV names Lisa Berger senior VP of series development in Los Angeles. Van Toffler executive VP of MTV Productions in New York, David Gale senior VP of MTV Films in Los Angeles, and Abby Terkubue creative director of MTV Productions in Los Angeles. They were, respectively, VP of talent development of MTV, executive VP of programming executives of MTV, president of Pacific Western Productions, and executive VP/creative director of MTV.

T

OVER TEN MILLION DOUBLE ALBUMS SOLD WORLDWIDE IN FOUR WEEKS



Lou Reed 'Reeling' On Long-Awaited Set Warner Bros. Artist Courts Int'l Fan Base

■ BY MELINDA NEWMAN

NEW YORK—It's an image that stays in one's mind. Lou Reed, one of rock's most iconoclastic performers, sitting in typing class.

"When I was in high school, my parents made me take typing so I would have a job to fall back on," Reed says. "So Lou Reed of the Velvet Underground knows how to type."

Little could mom and pop Reed have realized the presence of their directive: Reed's new Warner Bros. album, "Set The Twilight Reeling," was written entirely on computer. The record is set for release Feb. 20.

"I understand the romance of wanting to write with a pen and nice legal pad, and off you go, but what good is it if you can't read it? ... I have very, very bad handwriting, and it isn't kind what I wrote as little as an hour later," Reed says. "You feel like a moron."

"Set The Twilight Reeling" is Reed's first use of new material since 1992, and retailers are ready for some new Lou.

"For obvious reasons, he always does what we want," says Tim DeMasi, manager of Tower Records in downtown Manhattan, N.Y. "If the new record is

anything like [1989's] 'New York,' it will be huge."

Four years between albums is an abnormally long stretch for Reed, but he stresses that he has hardly been idle since the release of 1989's "Magic And Loss," a stunning record that explored death and the human spirit in unbearably sad, yet uplifting and positive, ways.

"That's a blum took a lot out of me," says Reed. "So I was really obsessed with getting it out to people, because I knew how much resistance there would be. It got tagged as 'Lou Reed's Death Record,' and the thing was, it wasn't meant to be that at all, and it was a bad thing to be tagged with, because it kind of chilled the record dead."

Following the album's release, Reed went on tour, got divorced, and reunited with the Velvet Underground for a brief European outing.

However, the most time-consuming project for him was developing the sound for the new album. "In a recording studio, I get a sound, and I know on the

record it's not what it was like [live on tour]. Why? It's always been bothering me. How can it be more real? So I worked for the last 2½ years on the production of the album—how to get that and setting up a home recording studio."

The new album, recorded at Reed's studio the Roof, is the result. Although the guitar-dominated "Set The Twilight Reeling" is not a concept album, as were "New York" and "Magic And Loss," the theme of change runs through the project.

"I just wanted to rock after 'Magic And Loss.' I didn't want to put the burden of having to be thematic on myself, so I told myself, 'Just write whatever'."

(Continued on page 17)



The Color Tiddas. Australian folk trio Tiddas meets with author Alice Walker following the act's performance at San Francisco's Great American Music Hall. Shown, from left, are Tiddas' Sally Dayley, Walter. Lookie Canadian president Lisa Cortes, and band members Lou Bennett and Amy Saunders.

Side One's Botwin Looks To Universal Records; Aerosmith Taps Glen Ballard For New Album

UNIVERSAL APPEAL: Look for Will Botwin, head of Side One Management, to be in place as Universal's VP/head of A&R by late March. Although details are still being finalized, Botwin is already talking to his clients about the transition and finding new management. Sources say that he will continue to work with artists until they have found other representation even after he starts at Universal's New York offices. Many of his acts may stay with their current representatives at Side One, and some plan to start their own management companies or affiliate with another firm. Botwin is already chatting with potential Universal signees on the label's behalf, but his primary focus for the next two months is coordinating Side One's elite activities, including overseeing tours and setting up record releases, among them the new Los Lobos album, which comes out March 19.

Side One has one of the tastiest rosters around: In addition to Los Lobos, the company represents Liz Phair, Lytle Lovett, John Hiatt, Rosanne Cash, Luscious Jackson, Lisa Loeb, Nanci Griffith, Rob Coombes, Jennifer Tynan, Mark Isham, and Daniel Tashian.

Crossfire Music, the publishing company Botwin runs with his former management partner Ken Levitan, will remain active, although it is unclear who will be at the helm. Two months ago, Levitan was named head of Universal's country division, Rising Tide/ Nashville.

Botwin could not be reached for comment.

signed a number of new acts in the last several months, including Frog Pond from Lawrence, Kan., and folk-leaning Courage Brothers. While we will grant that the label is out of the alternative music business, we do feel a slight shift toward more album rock-leaning alternative acts. Among the rock acts on the roster are a reformed Lucy's Fur Coat, Our Lady Peace, Gov't Mule, Alligator Gun, and of course, Steve Vai and Joe Satriani.

THIS AND THAT: London Records VP of A&R Lorie Hargough is leaving the label. ... Joelynn Cooper Gilreath, former president of PolyGram Publishing's Midnight Songs is now senior VP/special assistant to the chairman for MCA Music Group.

In its ongoing effort to expand its alternative music activities, Priority Records has brought all the functions for the Bizarre label in-house. Bizarre, an A.L. indie formed by John Napier and Melanie Tusquellas, linked with Priority in 1994 for distribution. Priority will also oversee promotion and publicity for the label. Upcoming Bizarre releases include Timeco, Foreskin 500, and Congo Norvell. Tusquellas will continue to oversee Bizarre's daily operation, while Napier spends more time with his band, Bucleator.

Zero Hour has signed Boyracer from Leeds, England, and Multiple Cat, the pride of Davenport, Iowa. ... Former "Saturday Night Live" bandleader G.E. Smith has started the indie label Green Mirror Music. The first act signed to the venture is Generic Blondes.

Wetlands, New York's club with a conscience, turns 7 years old Feb. 17. The nightclub, which combines environmental activism with music, was the stomping ground of acts like Hootie & the Blowfish, the Dave Matthews Band, and Joan Osborne before they hit it big. Unfortunately, Wetlands may not live to see its eighth birthday. Its founder is moving to New Hampshire this summer and unless a suitable buyer comes forth, the club will most likely close.

ON THE ROAD: Rod Stewart starts his first U.S. tour in two years on Saturday (27) at the America West Arena in Phoenix. The opening date is part of the NFL's Super Bowl Concert Series (Billboard, Nov. 22, 1996). ... Cattle Creek kicks off a club tour Jan. 30 in Somerville, Mass. ... Joan Baez will be on the road through March with opening act Dar Williams.

Girls Against Boys 'House' In Order At Touch And Go

■ BY BRADLEY BAMBARGER

NEW YORK—As its title suggests, "House of GvB" contains all the hallmarks of Girls Against Boys' sexy, brassy, post-noise-rock sound. In fact, the aggressive stylistic album, due March 5 on Touch And Go, not only serves as the ideal indie swan song for Girls Against Boys, it may break the band to a wider audience before the group jumps to Geffen next year.

"We've always played for 'House of GvB' in life among some key college radio programmers and retailers. According to Anni Bannai, music director of Georgia State University's WRAS Atlanta, the station had Girls Against Boys' previous album, 1994's "Cruise Yourself," in rotation for eight months.

"We've always played Girls Against Boys' records, and people have always requested their music, but for months after the band came in for an on-air interview, people would come in at asking us to replay the interview," Bannai says. "They couldn't get enough of them ... The new album will probably go into heavy rotation here right off."

At the Wall Music, a 170-store chain headquartered in Philadelphia, new release buyer Kevin Hawkins says that for "House of GvB" he plans to double the initial order he would usually make for a top indie title. "Girls Against Boys have built up all this credibility and great press over the past couple of years," he says. "This could be the record that takes them from the underground into the suburbs."



GIRLS AGAINST BOYS

"Cruise Yourself," Girls Against Boys' second full-length album for Touch And Go, has sold nearly 7,500 copies, according to SoundScan. The label estimates additional sales at non-SoundScan reporting shops and overseas at 30,000.

"Super-Fire," the first single from "House of GvB," goes to college and commercial alternative radio Feb. 20. The single also will be available commercially on CD, with several non-album tracks included. A video for "Super-Fire" ships in late February to major and regional outlets.

With its dense, dark attack and attitudinal hooks, "Super-Fire" serves the perfect calling card for "House of GvB." "In our world, it's a hit song," says Girls Against Boys singer/guitarist Scott McCloud, "but in this world, you never know."

"Super-Fire" explores one of the recurring themes of "House of GvB," the pressure of a world fraught with sensory overload and option anxiety—feeling the members of GvB (the band's shorthand moniker) are more than familiar with years of intercontinental road life and the recent major-label court-

(Continued on page 17)



by Melinda Newman

A N T H O L O G Y

2

1965-1967

COMING FEBRUARY 27

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Cherry

Iggy Pop Is Still One Wild 'Doggie' *Young Punk Audience In Virgin's Sights*

LOS ANGELES—Iggy Pop is not wholly comfortable with the realization that audiences have become increasingly friendly and warm toward him. This, of course, is fine by Virgin Records, which will release Pop's "Naughty Little Doggie" album on March 5.



POF

"We're sending out a 7-inch in early to mid-February of 'Pussy Walk,'" says Fox. "When people hear it, they start humming it, but it's not very PC, so we're sending it to college and alternative radio and tastemaker retail to see

Virgin's promotional goal, then, should seem obvious. "Our focus is to take him to people who have rediscovered punk rock—because he's a founder," Fox continues. "Everybody knows who Iggy Pop is, so it basically boils down to the songs and how far we can take them across. But Rancid and all those kinds of people wouldn't be in that style of music had it not been for Iggy in 1969."

Pop's matured outlook and survivalism are reflected in the lead track, "I
(Continued on page 27)

Lava's Bel Canto Offers Its Exotic Sounds On 'Magic Box'

NEW YORK—Tromsø, Norway, a remote port town above the Arctic Circle, spends three months of the year in total darkness. It would probably not make anyone's list of the world's most cosmopolitan cities. But, somehow, it produced Bel Canto, whose new Lava/Atlantic album, "Magic Box," due Feb. 27, shows a range of influences from techno to pop to new age to Indian and Asian musics.

Anneli Drecker, the group's vocalist and lyricist, has an explanation. "Our hometown is very exotic, but we're not as isolated as most people think," she says. "We live in Oslo now. We have MTV and McDonald's."

While MTV may be seen in Norway, there hasn't exactly been a run

on Norwegian music on MTV. Jason Flom, president of Lava Records, thinks the band's exoticism can be an advantage. "‘Magic Box’ is such a unique-sounding project," he says.



"If we're able to put it across, we'll be one step ahead of the curve musically, because they are."

BEL CANTO

on Bel Canto. The band, which had released albums on Belgian indie Crammed Discs and Canadian label Nettwerk, some of which were picked up on I.R.S. in the U.S., was close to signing with a label other

(Continued on page 27)

— George Scarlett
National Product Manager
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Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

NEW YORK: Combine the folk rock of Fairport Convention and the Byrds with a '50s sensibility and the result is the Wirebirds. The New York crew captivates tight three-part harmonies, mandolin, bass, drums, and guitar to form a compelling, radio-friendly sound. The band's name, influenced by a William Blake poem, provides clues to its musical identity: "We went through thousands of names," says singer/writer Amanda Thorpe. "And we like the dichotomy of this one—of wire, which is sort of grungy, and birds, which are beautiful and sweet. Our harmonies are pretty, but there's an undercurrent of angst and aggression in the music." In addition to Thorpe, the band includes writer/singer/guitarist Peter Stuart, who founded the Headless Horsemen and the Tryfies; writer/singer/guitarist Will Dial; bassist Michael O'Neil; and drummer Nancy Polstein. The 25-year-old band formed over what first appeared to be a mere business transaction. "I wanted to buy a guitar, and someone told me about Peter. He has 50 guitars and I was trying them all out, and it seems I was playing all the right cover songs," he recalls. "We started playing together and that was that." The band put together a three-song demo in 1994 and will enter the studio in February with producer Chris Butler to record a four-song tape. Although the band has not formally released a record, Thorpe says she likes the three-song cassette to fans who "practically came up and want one." The tape sells for \$5, "and every band member gets \$1." The Wirebirds play at clubs across the city and will next appear for the Continental Drifters at Trumpets on Feb. 8. Contact Thorpe at 212-854-5665.

ALBUQUERQUE, N.M.: Remaining as strange and elusive as they can while playing spontaneous, fresh, modern, abstract grooves is what the four members of January's Little Joe say makes them tick. "We want to wake the chadboard and make our own lines," says lead singer/artist Stacy Parrish. "Ten years from now, we want other bands to be compared to us." Don't be surprised if that happens. Founded by bassist Steve Anthony and composed of Anthony, Parrish, drummer Chuck Martin, and piccolo bassist Robbie Dunn, January's Little Joe creates sonic adventures with its music, taking listeners into alternately mild and heavy, dark sonic environments through their haunting melodies and grooves. And many people here have enjoyed the ride, packing such clubs as El Rey Theatre, where for the last three years the band has headlined. The group's five singles, EP and 1998 self-titled album—which it has put out on its own label, Window Records—have sold a few hundred copies each at local independent stores such as Window Records, Page One, and Natural Sound. January's Little Joe, which takes its name from a song by the Trash Can Sinatras, released its second full-length album, "... Oh Cello Hime Sane," earlier this month with a bash at the Dingo Bar. The new disc features more adventurous jams, such as "Fleeting" and "Me," which the band says, received good rotations at college radio stations in southern Colorado and on now-defunct KBAC-FM Santa Fe, N.M. Even the ghost of underground post-punk/beatnik Charles Bukowski makes an appearance, via the interlude "The Concrete Floor," on which a band member narrates one of his poems. The band will support its album with a national tour. Contact Chuck Martin at Window Records/Water Studios at 505-248-5879.

POMPADOUR BEACH, FLA.: It's got the funk and the soul, but it holds the chesse. South Florida band Baloney Sandwich has been around since 1991, honing its brand of original progressive funk. The process has yielded an album titled "Del Vibe," which is currently receiving airplay with the singles "I'll Get Me Some" and "Del Vibe." The band has performed at radio stations across the country, including commercial stations KALX San Francisco and KNON Dallas. "Del Vibe" has sold more than 5,000 copies through the band's live shows and via the Internet. The lineup is lead vocalist Polo, guitarist Kevin Lynn, bassist Paul Senello, drummer David Nizar, trumpeter Stewart Rabin, alto/saxman Randy Caffero, and tenor saxman Dave Prince. Baloney Sandwich's next live shows often feature the horn section wearing matching scrub suits and Polo donning different hats to suit the mood of each song. Although based in Pompadour Beach, the band has performed for its sound at Tampa's Ybor City and at the recent Dunecees Blues Festival. It's currently in the studio, laying down six tracks for a new spring release, "Psychoblastation." Contact: 854-946-0324.



BALONEY SANDWICH

SANDRA SCHULMAN

LOU REED 'REELING' ON LONG-AWAITED SET

(Continued from page 11)

And if it was connected in any way, that's OK," he says. Transformation became a continuous thread in the project, because "we're all growing. When we stop growing, that's the end of it," says Reed. "I'm happy I'm even walking on two legs. Making rock records is kind of too good."

The embrace Reed feels at making music more than 30 years shows in the first single "Honeykookey," a darker whimsical tune.

According to Peter Standish, Warner Bros. VP of product management, "Honeykookey" "went to alternative, album rock, college, and triple-A radio Jan. 17. The clip's video was directed by Matt Mahurin."

"Opportunity came upon us in the form of the Rock and Roll Hall of Fame," says Standish. "Lou obviously was going to have an album coming out this year, so we consciously made the album's release date up to be closer to the induction of the Velvet Underground, but not simultaneously, because we didn't want to infringe upon the preparation of the album. We thought it was a good opportunity to get people on the album and launch the rock off of the excitement of his induction."

Although Reed's media status has always outshined his radio airplay—he has not had an album rock hit since 1988's "Dylanesque," which peaked at No. 18 on Billboard's Album Rock Tracks chart—remains a mainstay at some stations, especially in his hometown of New York. He has a history here at the radio, having been a DJ at WOL in the 1960s, and he's always been a devotee of him, no matter what we're doing," says WNEW New York PD Amy Winaw.

Winaw, who is booked by the William Morris Agency, will support the album via a U.S. theater tour in March. There have been tentative discussions of a co-headlining amphitheater tour this summer with the Pretenders.

One track from "Set The Twilight Reeling" that is certain to get attention and just as certain not to be released as a single is the raunchy "Sex With Your Parents (Motherfucker) Part II," a diatribe against right-wing Republicans that postulates that the reason many of them are so uptight is that they had improper relations with their parents. "The song was to Reed as he was walking down the street. 'So I said, Jesus! I ought to write this down, quick!' I was like a block away from my place, so I dashed back, got out the computer, and typed [The song] was from beginning to end." Reed considers it "one of his life's little treasures." That he is on the label that is owned by Warner Records is no accident. "I hope 'Sex With Your Parents' works its way into the election some how, if nothing else, to mock and ridicule the right-wing Republican fundamentalists who are so absorbed in their principle of freedom of expression. Nothing could disgust me more, and I personally wish Time Warner had released 3,000 copies of that album."

The conservative climate in the U.S. is one reason Reed believes that his status is much higher in Europe than in the U.S. "I think Europeans have always appreciated the intelligence of Lou's lyrics, the quality of his songs," says Gerry McCarthy, Warner Bros. international music and artist development manager. "He is so revered in Europe as a poetical. In Spain, he was voted the most influential artist to musicians this year in a Spanish newspaper."

Reed's lyrics will appear in six languages—English, Italian, Spanish, German, French, and Japanese—on the liner notes of the international versions of the album, McCarthy says.

Reed will also appear at a promotional tour in Europe the first two weeks of February. A headlining Continental tour will begin in April.

For both the U.S. and the international marketplace, Warner Bros. has designed packaging to make Reed's

GIRLS AGAINST BOYS' 'HOUSE' IN ORDER

(Continued from page 11)

ing dance. From the claustrophobic din of "Another Drone In My Head" to the ironic swaggar of "The Kinda Music You Like," "GvB" finds the band "hurling its fusion of grinding rhythms and grinds, industrial-strength textures with its longtime producer Ted Nicely (Shudder To Think, Fugazi)."

The album's sophisticated sonic juxtapositions reflect the escalating confidence among McClood and bassist/keyboardsist Eli Janney, bassist Johnny Temple, and drummer Alexis Fiesing. The band formed in Washington, D.C., in 1992; its members now live in New York.

GvB's greatest marketplace presence to date has come from the throbbing single "Kill The Sexpily" from "Crash Your Face," particularly after its placement on the soundtrack to the film "Clerks." Other tracks have also lifted the act's profile, including a version of "Shut Your Mouth" on Virgin's J.D. Divison tribute album, "A Means To An End." The band also contributed the track "Crash Your New Baby Fly Self" to the "Mad Rats" soundtrack. In October, Touch And Go released the debut album by New Wet Kojak, an avant-lounge side project featuring McClood and Temple.

Even though GvB are leaving the nest—as senior Touch And Go signees the Jesus Lizard did last year and Butchle Sufers did before it—the label plans to go above and beyond on behalf of "House Of GvB." Touch And Go director of publicity Scott Giampino says the label is contending a greatly expanded promotional mailing and even plans to make up lighters with "Super-Fire" and "GvB" printed on them as promo items for press, radio, and retail.

"Major labels create toothpaste for everything," Giampino says. "We never do that. But we love Girls Against Boys, and we're doing every-

thing we can to break them big for our benefit and theirs."

Giampino says the plan is for GvB to concentrate not only on their strongholds in New York, Philadelphia, Boston, Chicago, and Washington, D.C., but to tour and do radio and retail promotion in such hold-out territories as the West Coast.

"For our bands, touring sells records—following SoundScan around proves that," Giampino says. "Girls Against Boys, it's especially true. Girls scream at their shows."

Through March and mid-April, GvB will tour the U.K. and France—where they sell out their gigs and evoke rapturous press. The rest of April and May takes the band on a U.S. club tour and could find it on some support slots with another act. In the early summer, the group will play European festivals, with the remainder of the summer and fall seeing the band play more dates in the States. With Touch And Go's recent licensing of product to Toy's Factory in Japan, GvB may even go to the Far East before year's end. GvB are booked in the U.S. by Dave Miller at Vertigo Booking in Brooklyn, N.Y. In the U.K., they are booked by CNL. For Europe, tour arrangements are coordinated by Delkonk. The band is newly managed by Gold Mountain; its songs are published by Girls Against Boys (BMI).

Touch And Go plans multiple singles from "House Of GvB," with the deceptively straightforward "Wilmington" as the probable second release. "Wilmington," with lines like "lost in an endless night, in an endless headlight," again reflects the ear-crawling spirit of "House Of GvB."

"What the fuck is going on?" could be an overall theme to the album, "but it's not. It's the band trying to make sense of the nonsense around us. But it's still festive—like the song says, it's the kind of music you like."



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BILLBOARD'S EATSEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WEEKS ON CHART	COMPILER FOR WEEK ENDING JANUARY 27, 1996 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY ARTIST LABEL & MANUFACTURING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE)	TITLE
1	4	7	*** NO. 1 ***	TRAGIC KINGDOM
2	2	22	TEENI CLARK MERCURY NASHVILLE 526621 (10 99 EQ15.95)	TEENI CLARK
3	9	10	KENNY WAYNE SHEPHERD GUNT 24621 (10 99 EQ15.95)	LED BETTER HEIGHTS
4	13	9	THE CORRS 434344 NORTON 526621 (10 99 EQ15.95)	FORGIVEN, NOT FORGOTTEN
5	8	10	3 T HAJOS MUSIC 571505E-1C (10 99 EQ15.95)	BROTHERHOOD
6	14	11	MYSTIKAL 415 401 41501 (10 99 EQ15.95)	MIND OF MYSTIKAL
7	19	2	SPEACHOFF HIPHOP 6130402 (10 99 EQ15.95)	RESIDENT ALIEN
8	7	9	TERRY ELLIS EASTWEST 6185706 (10 99 EQ15.95)	SOUTHERN GAIL
9	6	22	GARBAGE ALMO SOUNDS 800047 (10 99 EQ15.95)	GARBAGE
10	19	3	FOR SQUIRRELS 550 MUSIC 671505C (7 99 EQ11.95)	EXAMPLE
11	11	11	ANDER SANDLER 4 HANOVER 8004 43592 (9 99 EQ15.95)	THEY'RE ALL GONNA LAUGH AT YOU
12	23	5	JERALD DEMPSEY GRP 5825 (10 99 EQ15.95)	THINKING ABOUT YOU
13	15	12	MANDY PATINKIN HONCHUSO 793920 (10 99 EQ15.95)	OSCAR & STEVE
14	12	12	FROST RUTHLESS 1504/RECLUTING (10 99 EQ15.95)	SMILE NOW, DIE LATER
15	10	17	JEFF CARSON 505 CLM 77744 CLM (10 99 EQ15.95)	JEFF CARSON
16	17	19	JARS OF GLAY ESSENTIAL/ALBUQUERQUE 41502 (10 99 EQ15.95)	JARS OF GLAY
17	20	8	GROUP HOME 1240799 (10 99 EQ15.95)	LIVIN' PROOF
18	26	11	JIM BRICKMAN WINHAM HILL 11164 (9 99 EQ15.95)	BY HEART
19	12	14	DEBORAH COX ARISTA 18781 (10 99 EQ15.95)	DEBORAH COX
20	18	22	EDWIN MCCAIN LAMA 9259742 (10 99 EQ15.95)	HONOR AMONG THIEVES

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart, or in the top 25 of the Top R&B Albums or Top Country Albums chart, or in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately eligible to appear on the Heatseekers chart. All albums are eligible on cassette and CD. *Albums eligible on LP or cassette with the greatest sales gains. © 1996 Billboard/RIAA Communications

THIS WEEK	LAST WEEK	WEEKS ON CHART	COMPILER FOR WEEK ENDING JANUARY 27, 1996 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY ARTIST LABEL & MANUFACTURING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE)	TITLE
21	23	15	JEWEL ATLANTIC 8270242 (7 99 EQ11.95)	PIECES OF YOU
22	22	21	UNIT OF GRACE WORLD 8704976C (9 99 EQ15.95)	THE WHOLE TRUTH
23	16	21	THE IMPERIALS VERNON VARY 5952570 (9 99 EQ15.95)	MORTAL KOMBAT: THE ALBUM
24	25	4	DOUG SUMMERS GUNT 2469/SHAW (10 99 EQ15.95)	YOU STILL GOT ME
25	23	32	RHETT KAVINS 413 110994A (10 99 EQ15.95)	A THOUSAND MEMORIES
26	23	18	HEATHER AVINS 605 CATHOY 671130000A (10 99 EQ15.95)	OYSTER
27	25	9	DARYLE SINGLETARY GUNT 2469/SHAW (10 99 EQ15.95)	DARYLE SINGLETARY
28	31	3	SON VOLT WARNER 8004 43592 (9 99 EQ15.95)	TRACE
29	31	1	POE MEDDERS 9250242 (10 99 EQ15.95)	HELLO
30	33	6	TYPE O NEGATIVE 10408950R 8100 (9 99 EQ15.95)	BLOODY KISSES
31	38	3	PETE ASTUDILLO (CM) LAMA 9259742 (7 99 EQ11.95)	COMO TE EXTRAÑO
32	37	1	RUBY CRIST 0010704 674356000A (10 99 EQ15.95)	SALT PETER
33	28	8	LEE ROY PARNELL CAREER 18789187A (10 99 EQ15.95)	WE ALL GET LUCKY SOMETIMES
34	37	9	BONEY JAMES WARNER 8004 43592 (10 99 EQ15.95)	SEDUCTION
35	37	1	L.A.D. HOLLYWOOD 62036 (10 99 EQ15.95)	RIDIN' LOU
36	37	1	ENRIQUE IGLESIAS FONONISA 005 (9 99 EQ15.95)	ENRIQUE IGLESIAS
37	35	24	KENNY CHESNEY ALMA 865552A (9 99 EQ15.95)	ALL I NEED TO KNOW
38	37	20	RAY BOLTZ WORLD 41501 (10 99 EQ15.95)	THE CONCERT OF A LIFETIME
39	37	14	TRU NO LIMIT 530637/PRIORITY (10 99 EQ15.95)	TRUE
40	30	11	PURE SOUL STEP 5010704/SCOPE 9258340 (10 99 EQ15.95)	PURE SOUL

POPULAR UPRISES

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEKERS CHART • BY CARRIE BORZILLO

WACKY TOBACCI: With the Tuesday (23) release of Gavin Friday's fourth album, "Shag Tobacco," Island Records is gearing up for some sneaky promotions.

The Dublin-bred artist, who puts an interesting twist on lounge/cabaret music with danceable rhythms, will head out on a club tour in March. As

somedays that be at traditional rock clubs.

The five- to six-week tour will be Friday's most extensive trek across America to date, and Island's latest marketing efforts are more than the label has ever done for him.

Friday will visit radio stations during the tour. "We don't want to rely strictly on radio, because he's not really a natural there," says Kronfeld. "We want him to tour heavily and tie our marketing into the tour."

To tie into the tobacco and cabaret themes, the label plans to send the CD, which was produced by labelmate Tim Simenon (aka Bomb The Bass), with tobacco boxes and cigars with Friday's name on them to industry tastemakers. Kronfeld is doing some pretour marketing by distributing matchbooks, flyers, and cassette samplers in coffeehouses, bars, and clothing stores.

Kronfeld admits that for Friday's last album, 1992's "Adam And Eve," the label may have given up on modern rock radio too early.

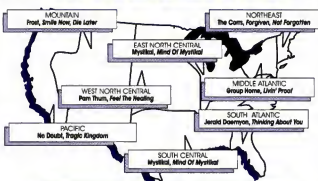
This time, however, Island plans to set up college radio and clubs with the full album and the emphasis track, "You, Me And The World War Three," before focusing on modern rock radio.

"We don't want to pigeon-hole him into alternative rock just because that's where he



Lucky Stars. The Goope marks their major-label debut Feb. 6 with "Lucky" on Kinnick/Reprise. "Vulgar Appetites" is gaining spins at such modern rockers as WFNX Boston, WORE Long Island, N.Y., and WBCN Boston. The New York-based punk-pop outfit embarked on a nationwide club tour in early March.

REGIONAL HEATSEKERS #1'S



THE REGIONAL ROUNDUP

Retaining top-10 lists of best-selling titles by new & developing artists.

WEST CENTRAL	MIDDLE ATLANTIC
1. Pain Train	1. Group Home
2. Front, Smile Now, Die Later	2. Spawning Recurrent Ills
3. The Corn	3. For Given, Not Forgotten
4. Kinnick/Reprise	4. No Doubt
5. Kinnick/Reprise	5. Adam Sandler
6. Jeff Carter	6. The Corn
7. Jeff Carter	7. The Corn
8. Jeff Carter	8. The Corn
9. Jeff Carter	9. The Corn
10. Jeff Carter	10. The Corn

seems to fit," says Kronfeld. "That's not all that he's about."

HIGH SOCIETY: The year-old PC Music has a story

rockers WMFS Memphis, KZDC San Antonio, Texas, and KTUX Sheepshead, La., the album's focus track, "Outside (Fade Away)," is being played at heavyweight WAAF Boston.

Due to the response in these areas, the label is running ads in high-end newspapers and placing radio time buys and retail co-op advertising in and around Memphis. (The band is from the Memphis suburb of Southaven, Miss.)

An Internet marketing assault is also underway. The label is targeting hard rock fans who E-mail the World Wide Web sites of such bands as Metallica and Korn. PC Music is offering these fans, via E-mail, a free cassette sampler featuring Another Society and labelmates Jack Johnson, a band from Marinerebro, Tenn. Dooley says the label received 600 responses in two days from its online efforts. Tapes with one full song from each band, plus snippets of four songs from each, are mailed to those responding, along with information on the bands and a mail-order form to purchase their full-length albums.

The San Diego-based label is run by Corbin Dooley and Paul Briner, former executives with EMI and Atlantic, respectively.

SINFUL SIDE PROJECT:

"Man Of Sin" by Varnaline, the side project of Andrew Parker and Jeff Ehrbar from Zero Hour's Space Needle, hits stores Feb. 20 on Zero Hour. The trio, rounded out by Parker's brother John, will open for A'Ss Pony Jans, 29 at Brownies in New York before heading out on a spring tour of its own.

TIME TIME: R & B singer Vesta can be seen and heard in the new McDonald's "Big Mac Sea" commercial alongside Al Jarreau. The two act the famous Big Mac jingle. The ad



Living In Paradise. Boyz Of Paradise are heating up in Hawaii, where sales of "B.O.P." their Rhythmic Safari/Dre Force Priority debut, jumped from 99 to 539 units in one week, according to SoundScan. A play for "S'M's You Went Away" on Honolulu top 40 stations KIKI and KOMO is fueling sales. The band will appear on "Soul Train" in March.

runs nationally throughout 1996. Vesta's MCA debut, "Change," is due this summer.



DIANNE REEVES

"Dianne Reeves is the most incredible artist singing today."
Michael Breiter, Cleveland Plain Dealer

"Ms. Reeves has got to be one of the best female vocalists we've got."
Sister To Sister

Nominated for BEST JAZZ
VOCAL PERFORMANCE



JOE LOVANO

"Music doesn't get any better than this. This disc is an absolute wonder!" *JazzTime*

"This is one of the finest recordings of orchestral jazz I have ever heard." *JazzTimes*

★★★★★ (5 Stars!)
Album Of The Year! - 1995 Critics Poll
Album Of The Year! - 1995 Readers Poll *Down Beat*

Nominated for BEST LARGE JAZZ ENSEMBLE

PEOPLE ARE TALKING...

THE BEST JAZZ OF THE YEAR IS ON BLUE NOTE



ELIANE ELIAS

"Eliane and Hancock produce fresh and provocative improvisations, and alone, Elias shows profound talent. In my book this CD ranks among the best piano albums of 1995." *Jazz and Blues Magazine*

Nominated for BEST JAZZ INSTRUMENTAL
PERFORMANCE, INDIVIDUAL OR GROUP



KURT ELLING

"You won't find many debut albums more vibrant and stylish than Kurt Elling's CLOSE YOUR EYES. This modern hipster may be the perfect jazz singer for the Nineties!" *Playboy*

"Kurt Elling is arguably the most interesting and innovative jazz singer to come along in years. He puts his personal imprint on each song. That's what it takes to be a jazz star!" *Artie Shaw*

Nominated for BEST JAZZ
VOCAL PERFORMANCE



LENA HORNE

"Lena can imbue a lyric with such emotion that listeners may well feel they're eavesdropping on a highly charged, private moment." *People Magazine*

"Lena is still considered, even by the severest critics, to be an artist of muscle and discipline: fearless, candid, exhilarating and arguably the greatest living actress/musicians in North America!" *Town and Country*

Nominated for BEST JAZZ VOCAL
PERFORMANCE

Time Works For Jesse Powell

Silas/MCA Use Slow, Deliberate Approach

BY J.R. REYNOLDS

LOS ANGELES—Silas/MCA executives are taking the same kind of natural, deliberate flow with regard to Jesse Powell's career development that is found on "All I Need," the 22-year-old artist's debut single.

Silas Records president Loui Silas Jr. says, "Jesse's been with the label since 1992, and we've been taking our time developing him because he's got more than just singing talent. He's an accomplished writer, too, as well as a dynamic performer. So we wanted to be thorough in preparation for his debut—both on his side as an artist and on ours from a marketing perspective."

Powell's self-titled album presents a traditionally styled R&B landscape in which the artist displays original, smooth, melodic tunes. The set also contains two covers by "Big group Enchantment: 'Gloria' and 'It's You That I Need.'"

Powell—who wrote "Constantly" the 1994 gold single by Immature, and has worked with such acts as the Isley Brothers, Ray Parker Jr., and Angela Winbush—co-wrote seven tracks on his album, which arrives at domestic retail

March 19.

According to Powell, the most challenging aspect of producing the album was finding and creating the right songs. "It took a lot of time because I wanted to record music that was true to my heart," says Powell, who is currently not signed to a publishing company. "I'm not into slang or trendy lyrics, but words that I can relate to."

"Jesse Powell" was produced by an assortment of new and veteran talent, including Grammy-winner Darryl Simmons, Mint Condition's Keri "K.L." Lewis and Stanley Williams, Lane Stewart, Carl Roland, and Track Masters' Red Hot Lover Tone and Jean "Poke" Oliver.

The result is an eclectic assortment of romance-led tracks that should appeal to a broad demographic.

As the album was nearing completion, the label conducted an audience survey of 100 people, aged 16-35, who listened to the music and examined the artwork.



POWELL

Silas says, "The feedback from those sessions caused us to go back and change the track sequencing and tweak the mixes of certain songs."

Silas marketing/artist development VP Sara Melendez says the project's marketing campaign is designed to promote Powell as much as his music. "First and foremost, we wanted to show MCA that Jesse is a career artist, so we conducted a showcase presentation of him in '86 for key MCA personnel and Unit staffers as soon as he was signed," she says. "Then we did another show last August to reacquaint everyone with him prior to our public campaign."

(Continued on page 23)



Lifetime Honors. Veteran writing/producing duo Kenny Gamble and Leon Huff accept congratulations from BMI executives after being presented with the 1995 Lifetime Achievement Award by the National Academy of Songwriters in Los Angeles. Shown, from left, are BMI writer/publisher relations assistant VP Barbara Crane, BMI performing rights senior VP Del Bryant, Stephanie and Leon Huff, BMI West Coast writer/publisher relations senior director Cheryl Dickerson, and Gamble.

New TV Show To Be 'Protégé' To Baby Acts; Rap-A-Lot Turns 10, Spins Off Sing-A-Lot

VETERAN TV EXEC Frank Badami is stepping into the syndicated TV exec as creator/producer of "Protégé," a music variety show that should become an excellent exposure vehicle for baby acts that don't have the juke to score major air time on major video channels.

According to Badami, the fast-paced program will feature performances by young label talent and will include an unsigned-artist segment in which bands compete for prizes.

Several major labels have already committed their artists to the show, which is currently clearing station access in the country.

To boost the show's visibility, Badami will have a celebrity booth at the upcoming National Assn. of Television Program Executives conference, which is scheduled for Monday-Thursday (22-25) at the Sands Expo Center in Las Vegas.

With the exception of "Soul Train," and the defunct "The Arsenio Hall Show," labels have been hard-pressed to gain TV attention on a national level for their baby acts. "Protégé" sounds like a prime way to launch these acts.



by J.R. Reynolds



by J.R. Reynolds

RAP-A-LOT RECORDS is celebrating its 10-year anniversary this year, and during its first decade, the label has scored two platinum- and six gold-certified sets.

To kick off its second 10 years, the Houston-based label is launching Sing-A-Lot Records, a subsidiary created to tap into the burgeoning R&B talent pot in the Southern region. "The Beginning," by quintet One Shade, is the first album slated for release on Sing-A-Lot and will drop by the end of February.

Back at Rap-A-Lot, "The Resurrection," a new Geto Boys set, is scheduled for release in March.

FUNKSTER'S PARADISE: When 550 Music issues George Clinton's "The Awesome Power Of A Fully Operational Funk Mothership," it will mark the 20th anniversary of the initial signing of the mothership. The release will also tout the reunion of P. Funk cohorts Bernie Worrell and Bootsy Collins. It's been 10 years since the felix has collaborated on a recording. Also joining the mothership crew is former Ohio Players band member Junie Morrison, who wrote the ever-popular funk anthem "One Nation Under A Groove."

MUSIC ALTERNATIVES: Fans of nontraditional black acts should be on the lookout for Atlantic artist

Yeeoli, a British vocalist whose yet-to-be-titled album is scheduled for release in May. The singer has an alternative sound rooted in R&B, but focuses on well-thought-out lyrics and misty melodies bearing multiple influences.

Xavier is another promising artist, whose recently released self-titled Interscope album features buoyant uptempo grooves and melodic acoustic ballads, supported by the singer's distinct first name timbre.

Sly Stone fans should mark March 4 on their calendars to check for "Highperspective" by Weapon Of Choice. The set is a follow-up to the band's 1994 Loosegrooves/550 Music collection, "Meg Not Soz Boz The Town." "Highperspective" is brimming with funky rock riffs and hyper-hot guitar licks bottomed out with thick bass beats. This is the kind of head-nodding fare that R&B radio used to embrace in the '70s, before format fragmentation and play-list programming led us down the path to Frequency-Motivated mediocrity.

M'O MUSIC: Jody Watley fans looking for a comprehensive set that best reflects the artist's sole career will adore MCA's "Greatest Hits," a 13-track reflection of Watley from 1987 through 1993. The collection was compiled by Watley and MCA catalog development and special products VP Andy McKale. In addition to such hit favorites as the sexy, sensuous ballad "Everything," the bouncy dance to track "Friends," and the No. 1 R&B hit "Looking For A New Love," the project also features hard-to-find remixes by such producers as Loui Silas Jr. ("Some Kind Of Lover"), Francois Kervorian and Michael Hutchinson ("Don't You Want Me"), and David Morales ("Ecstasy"). The album will hit stores Feb. 13.

Meanwhile, on Feb. 20, Delicious Vinyl/Capitol will drop vintage hip-hop science with "Excursions: Remixes & Rare Grooves" by the Brand New Heavies. The 12-track collection delivers five remixes from the group's "Brother Sister" and imports two hits not available in the U.S. and unreleased songs recorded during the "Brother Sister" and "Heavy Rhythm Experience" sessions. Heavy fans should also keep watch for its all-new album, scheduled for release later this year.

Out of Nashville, courtesy of King Goodby Records, comes down-home soulstress D'Sauce, whose versatile self-titled debut (distributed by MCA) features sultry R&B song, as well as rhythmic hip-hop verse. The album's catchy music has an easy charm that should snare crossover and urban folk alike.

Former Promo Executives Rehired At Warner Bros.

LOS ANGELES—Four former Warner Bros. black-music division promotion veterans are being re-enlisted by the label in an effort to bolster its promotion department. In addition, longtime Warner Bros. black-music sales VP Earl Jordan will become acting head of the black-music division in the absence of senior VP Denise Brown, who is on maternity leave.

The effective date of the changes is Monday (22).

Kirkland Krow, who previously worked for 20 years at Warner Bros., returns as Midwest regional promotion manager; five-year Warner Bros. veteran Jeff Grant returns as Northeast promotion manager; Warner Bros. veteran Pam Jones returns from a brief stint at RCA to become Ohio/Michigan regional manager; and former Revlon promotion manager Janice Black will be reactivated from a post as assistant to become Atlanta/Memphis regional manager.

In related news, jazz and soul manager Joe Trupiano Jr. will work the new Carolinas and Florida region, and Hilda Williams will move up to promotion senior national director.

Promotion VP Ardena Brown, who will continue to head the department, says, "Overall, the Warner company is elated with the changes that we've made. We've been known for being a family, and these moves help our return to that doctrine."

With the exception of Burke, who replaced Mike James, no one was displaced.

Chelle Seaborn and Michael Tolbert remain as West Coast regional promotion manager and Southwest regional promotion manager, respectively.

Nat Martin maintains his post as mid-Atlantic regional manager; he is the only staffer who was not originally at Warner Bros. prior to the start of Brown's regime last spring (Billboard, April 8, 1995).

All returning staffers will regain full titles. (Continued on page 20)

TO OUR READERS

This is Suzanne Baptiste's last week as Billboard's senior R&B chart manager. For the next few weeks, director of charts Geoff Mayfield and chart manager David Faison will temporarily assume Baptiste's chart responsibilities.

Effective next week, Faison will manage all R&B Airplay Monitor charts, as well as Billboard's Top R&B Albums, Top R&B Singles, and Top R&B Albums charts. Mayfield will manage the Hot R&B Singles chart and its sales and airplay break-out charts. Faison may be reached at 212-515-5271; Mayfield's direct line is 212-235-2266.

The Rhythm Section column will be on hiatus until Baptiste's replacement is in place.

REBOARD JANUARY 27, 1996 2

TOP R&B ALBUMS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL
STORE SALES REPORTS COLLECTED, COMPILED

WEEK	THROW	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	POSITION
1	2	3	4	5	6	7
1	1	1	6	SOUNDBACK ■ ALVINI 17877 (96.15.96.15) ■ 7 WEEKS AT NO. 1 ■	WYTTING TO EXHIBIT 1	1
HOT SHOT DEBUT						
2	NEW	4	1	KRIS KROSS ■ AUTOPSY 67441 (96.15.96.15) ■ YOUNG, RICH AND DANGEROUS 1		1
3	2	2	9	R. KELLY ■ REX 4123P (96.15.96.15)	R. KELLY 1	1
4	NEW	1	1	SOUNDBACK ■ ALVINI 17877 (96.15.96.15) ■ DON'T BE A MENACE TO SOUTH CENTRAL 4		1
5	4	4	12	THE DOGG POUND ■ CELEBRATION 10544P (96.15.96.15) ■ DOGG POUND 1		1
6	3	3	15	MARIA CAREY ■ OMEGA 64700 (96.15.96.15) ■ DAVIDRAME 1		1
7	5	5	5	LL COOL J ■ OMEGA 102845 (96.15.96.15) ■ MR. SMITH 4		1
8	6	6	10	QUINCY JONES ■ ODD 63749 (96.15.96.15) ■ ODD JONES 6		1
9	8	13	10	GOOIEE MOE ■ ALVINI 20316 (96.15.96.15) ■ SOUL FOOD 1		1
GREATEST GAINER						
10	19	24	10	SOLO ■ PERFECT 30471 (96.15.96.15) ■ SOLO 10		1
11	9	9	20	FAITH EVANS ■ NO 407 7300P (96.15.96.15) ■ FAITH 2		1
12	14	15	26	MONICA ■ ROWDY 3700K (96.15.96.15) ■ MISS THING 7		1
13	7	10	26	XSCAPE ■ NO 50 607 7302P (96.15.96.15) ■ OFF THE HOOK 3		1
14	11	15	10	THE CLUCK SHAW ■ WY 41363 (96.15.96.15) ■ GAME RELATED 3		1
15	13	17	28	D'ANGELO ■ EM 32623 (96.15.96.15) ■ BROWN SUGAR 5		1
16	18	20	11	EIGHTBALL & MUG ■ SLAVE 1321 (96.15.96.15) ■ ON TOP OF THE WORLD 2		1
17	15	12	11	GENUICUE ■ QUEEN 24817 (96.15.96.15) ■ LIQUID SODAS 2		1
18	12	11	6	SPICE ■ THE 41363 (96.15.96.15) ■ 1990 JACK 1		1
19	10	7	16	BOB L'ECHE ■ THE 41363 (96.15.96.15) ■ E. 1990 1		1
20	16	18	16	IMMATURE ■ MCA 11867 (96.15.96.15) ■ WE GOT IT 14		1
21	18	6	61	TLC ■ ARISTA 10400 (96.15.96.15) ■ CRASHDANCE 2		1
22	20	27	10	VARIOUS ARTISTS ■ FOUNTERMASTER 760 (96.15.96.15) ■ 40 MINUTES OF FUNK 20		1
23	21	31	45	MYSTICAL ■ ROY 41363 (96.15.96.15) ■ MIND OF MYSTICAL 14		1
24	23	25	16	FRANKALYNE ■ THE 41363 (96.15.96.15) ■ FATHER AND SON 1		1
25	24	25	16	JODECI ■ THE 41363 (96.15.96.15) ■ THE SHOW, THE AFTER PARTY, THE HOTEL 1		1
26	27	21	14	JANET JACKSON ■ AM 44230P (96.15.96.15) ■ DESIGN OF A DECADE 1996/94 1		1
27	25	35	15	SILK SONNET ■ THE 41363 (96.15.96.15) ■ SO 10		1
28	22	18	10	COLOD ■ THE 41363 (96.15.96.15) ■ GANGSTAS PARADES 15		1
29	28	22	13	BOYZ II MEN ■ WY 41363 (96.15.96.15) ■ THE REMIX COLLECTION 1		1
30	25	26	7	EATZ ■ THE 41363 (96.15.96.15) ■ ETERNAL 18		1
31	31	30	10	PHYLIX SMITH ■ NO 104020 (96.15.96.15) ■ I REFUSE TO BE LONELY 12		1
32	39	38	21	JUNIOR M.F.A. ■ UNDEAD ■ BEAT 10414 (96.15.96.15) ■ CONSPIRACY 2		1
33	25	23	11	CYPRESS HILL ■ THE 41363 (96.15.96.15) ■ CYPRESS HILL II (TEMPLE OF BOOM) 3		1
34	34	36	1	BLACK SEMIN ■ THE 41363 (96.15.96.15) ■ DOUBLE OR NOTHING 6		1
35	36	41	1	TERRY ELLEN ■ WEST 41363 (96.15.96.15) ■ SOUTHERN GALS 27		1
36	46	41	1	VARIOUS ARTISTS ■ HELMAN 30471 (96.15.96.15) ■ DOWN SOUTH HUSTLERS 13		1
37	38	32	23	BRIAN MCKNIGHT ■ WY 41363 (96.15.96.15) ■ I REMEMBER YOU 4		1
38	36	43	10	TOP AUTHORITY ■ THE 41363 (96.15.96.15) ■ RATED G 16		1
39	37	37	24	RADWAGON ■ STAR 22222 (96.15.96.15) ■ ONLY BUILT A CUBAN 1		1
40	32	33	10	LODGE ■ THE		1
41	49	51	1	VARIOUS ARTISTS ■ HELMAN 30471 (96.15.96.15) ■ DOWN SOUTH HUSTLERS 13	ALL WE GOT IS US 2	2
42	42	53	1	GROOVE THEORY ■ REX 4123P (96.15.96.15) ■ GROOVE THEORY 14		1
43	41	52	1	JERALT D'EMORY ■ REX 4123P (96.15.96.15) ■ THINKING ABOUT YOU 14		1
44	35	44	1	GROUP HOME ■ HELMAN 30471 (96.15.96.15) ■ LIVIN' PROOF 34		1
45	45	40	12	FAT JOE ■ WY 41363 (96.15.96.15) ■ JEALOUS ONE'S DAVE 7		1
46	32	33	10	LODGE ■ THE		1
47	33	33	10	LODGE ■ THE		1
48	33	33	10	LODGE ■ THE		1
49	33	33	10	LODGE ■ THE		1
50	33	33	10	LODGE ■ THE		1
51	33	33	10	LODGE ■ THE		1
52	33	33	10	LODGE ■ THE		1
53	33	33	10	LODGE ■ THE		1
54	33	33	10	LODGE ■ THE		1
55	33	33	10	LODGE ■ THE		1
56	33	33	10	LODGE ■ THE		1
57	33	33	10	LODGE ■ THE		1
58	33	33	10	LODGE ■ THE		1
59	33	33	10	LODGE ■ THE		1
60	33	33	10	LODGE ■ THE		1
61	33	33	10	LODGE ■ THE		1
62	33	33	10	LODGE ■ THE		1
63	33	33	10	LODGE ■ THE		1
64	33	33	10	LODGE ■ THE		1
65	33	33	10	LODGE ■ THE		1
66	33	33	10	LODGE ■ THE		1
67	33	33	10	LODGE ■ THE		1
68	33	33	10	LODGE ■ THE		1
69	33	33	10	LODGE ■ THE		1
70	33	33	10	LODGE ■ THE		1
71	33	33	10	LODGE ■ THE		1
72	33	33	10	LODGE ■ THE		1
73	33	33	10	LODGE ■ THE		1
74	33	33	10	LODGE ■ THE		1
75	33	33	10	LODGE ■ THE		1
76	33	33	10	LODGE ■ THE		1
77	33	33	10	LODGE ■ THE		1
78	33	33	10	LODGE ■ THE		1
79	33	33	10	LODGE ■ THE		1
80	33	33	10	LODGE ■ THE		1
81	33	33	10	LODGE ■ THE		1
82	33	33	10	LODGE ■ THE		1
83	33	33	10	LODGE ■ THE		1
84	33	33	10	LODGE ■ THE		1
85	33	33	10	LODGE ■ THE		1
86	33	33	10	LODGE ■ THE		1
87	33	33	10	LODGE ■ THE		1
88	33	33	10	LODGE ■ THE		1
89	33	33	10	LODGE ■ THE		1
90	33	33	10	LODGE ■ THE		1
91	33	33	10	LODGE ■ THE		1
92	33	33	10	LODGE ■ THE		1
93	33	33	10	LODGE ■ THE		1
94	33	33	10	LODGE ■ THE		1
95	33	33	10	LODGE ■ THE		1
96	33	33	10	LODGE ■ THE		1
97	33	33	10	LODGE ■ THE		1
98	33	33	10	LODGE ■ THE		1
99	33	33	10	LODGE ■ THE		1
100	33	33	10	LODGE ■ THE		1

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *Albums indicated by L is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked QD, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Garner shows chart's largest unit increase. Pacerline indicates biggest percentage growth. Heatseeker impact shows albums removed from Heatseekers this week. ● indicates past or present Heatseeker title. © 1996, All Rights Reserved. Billboard/RIPI Communications, and SoundScan, Inc.

TIME WORKS FOR JESSE POWELL

(Continued from page 20)

During the first week of December, "All I Need" was serviced to R&B/mainstream, followed by crossover stations. The video was also issued to local and regional R&B video shows, as well as such national outlets as BET and the Box. Silas executives say the single and video are receiving inport airplay in the

However, Powell has been busy performing limited track dates at such select locations as African-American cultural fairs and trade conferences. A street campaign targeting core independent retailers and chiuws designed to generate

The label is initially issuing 5,000 phone cards to consumers, but plans to distribute at least 30,000.

Although executives say that touring will be a key element in marketing Powell, who has yet to sign with a booking agency, no firm schedule has yet been established.

FORMER PROMO EXECS REHIRED AT WARNER BROS.

(Continued from page 20)

The re-appointments are seen by observers as an effort to maintain executive leadership in Brown's absence while re-establishing the "family" environment that the label was known for.

As with many units at Warner Bros., the black-music division experienced a slump in morale in 1965, as frequent senior executive hirings and firings created shock waves of uncertainty, which may have contributed to the division's sluggish year.

According to Jordan, who is a six-year label veteran, several black-music division promotion department personnel were originally lost because of job offers from other labels, marriages, or other circumstances. The reclaiming of the promotion veterans was initiated "because of their understanding of the Warner promotion system and its philosophy."

Jordan says, "Fortunately, the door remained open for us to get back some of the original Warner Bros. promotion talent that was out there."

J.R. REYNOLDS

Hot R&B Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 87 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK RANK	LAST WEEK RANK	TITLE (ARTIST) (ALBUM) (DISTRIBUTING LABEL)	THIS WEEK RANK	LAST WEEK RANK	TITLE (ARTIST) (ALBUM) (DISTRIBUTING LABEL)
		*** NO. 1 ***			
1	2	8 NOT GON' CRY (JAY-Z) (RCA) (JAY-Z)	28	37	26 SENTIMENTAL (JAY-Z) (RCA) (JAY-Z)
2	4	12 BEFORE YOU WALK OUT OF MY LIFE (JAY-Z) (RCA) (JAY-Z)	38	37	26 SENTIMENTAL (JAY-Z) (RCA) (JAY-Z)
3	12	3 EXHALE (SHOOP SHOOP) (JAY-Z) (RCA) (JAY-Z)	41	49	9 GET MONEY (JAY-Z) (RCA) (JAY-Z)
4	3	17 SOON AS I GET HOME (JAY-Z) (RCA) (JAY-Z)	41	59	9 YOU WANT THIS PARTY STARTED (JAY-Z) (RCA) (JAY-Z)
5	6	9 I DOWN LOW (NOBODY HAS TO KNOW) (JAY-Z) (RCA) (JAY-Z)	42	32	25 BROKENHEARTED (JAY-Z) (RCA) (JAY-Z)
6	5	15 ONE SWEET DAY (MARIA CAREY & BOYZ II MEN) (COLUMBIA)	43	49	18 LIKE THIS AND LIKE THAT (JAY-Z) (RCA) (JAY-Z)
7	10	7 SETTING UP IN MY ROOM (BOYZ II MEN) (COLUMBIA)	44	41	8 I REMEMBER (BOYZ II MEN) (COLUMBIA)
8	7	16 HEY LOWER (JAY-Z) (RCA) (JAY-Z)	45	42	33 TIL YOU DO ME RIGHT (JAY-Z) (RCA) (JAY-Z)
9	8	13 LOVE U A LITTLE (JAY-Z) (RCA) (JAY-Z)	45	42	33 DANGER (BURNING BUNARDY) (FACE/WE RECORDS)
10	25	30 WHO CAN I RUN TO (JAY-Z) (RCA) (JAY-Z)	47	46	26 HEAVEN (JAY-Z) (RCA) (JAY-Z)
11	17	15 IF WE ARE (TERRY ELDER) (SWEET ELEG)	49	51	9 HURRICANE (THE CLASH) (E.P.) (JAY-Z)
12	11	11 WE GOT IT (JAY-Z) (RCA) (JAY-Z)	51	51	9 GON' UP (NOBODY) (JAY-Z) (RCA) (JAY-Z)
13	16	18 TOMTOM'S CLIPPING (JAY-Z) (RCA) (JAY-Z)	52	67	21 WHO I WILL SURVIVE (QUEST) (WEAR) (BROS.)
14	3	3 CALIFORNIA LOVE (JAY-Z) (RCA) (JAY-Z)	52	48	8 HEAVEN'S GIFT (QUEST) (WEAR) (BROS.)
15	17	17 OGGIN' ON YOU (JAY-Z) (RCA) (JAY-Z)	53	50	10 WHO BENEFIT MY WINGS (QUEST) (WEAR) (BROS.)
16	4	6 WHERE DO YOU WANT ME TO PUT IT (JAY-Z) (RCA) (JAY-Z)	56	52	9 THROW YOUR HANDS UP (QUEST) (WEAR) (BROS.)
17	23	10 YOU PUT A KNOCK ON MY HEART (JAY-Z) (RCA) (JAY-Z)	58	53	23 GANGSTAS PARADISE (QUEST) (WEAR) (BROS.)
18	21	11 I MISS YOU (CAN COME BACK HOME) (JAY-Z) (RCA) (JAY-Z)	58	45	18 CRY THEATRY (QUEST) (WEAR) (BROS.)
19	24	10 NO ONE ELSE (JAY-Z) (RCA) (JAY-Z)	58	45	18 CRY THEATRY (QUEST) (WEAR) (BROS.)
20	18	8 LADY (JAY-Z) (RCA) (JAY-Z)	58	58	9 KEEP TRYIN' (QUEST) (WEAR) (BROS.)
21	27	14 LET IT FLOW (JAY-Z) (RCA) (JAY-Z)	58	58	9 YOU TO BE HAPPY (QUEST) (WEAR) (BROS.)
22	13	13 HOOKED ON YOU (JAY-Z) (RCA) (JAY-Z)	61	21	23 RUNAWAY (QUEST) (WEAR) (BROS.)
23	22	13 FANTASY (JAY-Z) (RCA) (JAY-Z)	61	21	23 RUNAWAY (QUEST) (WEAR) (BROS.)
24	21	11 CHUSIN' (JAY-Z) (RCA) (JAY-Z)	61	21	23 RUNAWAY (QUEST) (WEAR) (BROS.)
25	15	15 YOU REMIND ME OF SOMETHING (JAY-Z) (RCA) (JAY-Z)	64	65	13 SONNY I (QUEST) (WEAR) (BROS.)
26	28	26 ALREADY MISSING YOU (QUEST) (WEAR) (BROS.)	65	13	13 SONNY I (QUEST) (WEAR) (BROS.)
27	29	15 LET'S PLAY HOUSE (QUEST) (WEAR) (BROS.)	65	13	13 SONNY I (QUEST) (WEAR) (BROS.)
28	26	9 THIS TIME AROUND (QUEST) (WEAR) (BROS.)	65	13	13 SONNY I (QUEST) (WEAR) (BROS.)
29	31	8 BABY, BABY, BABY, BABY... (QUEST) (WEAR) (BROS.)	68	54	11 WHAT DOES IT HURT SO BAD (QUEST) (WEAR) (BROS.)
30	18	18 STILL IN LOVE (QUEST) (WEAR) (BROS.)	68	54	11 WHAT DOES IT HURT SO BAD (QUEST) (WEAR) (BROS.)
31	35	5 VIBRONS OF A THING (QUEST) (WEAR) (BROS.)	70	73	21 GIMME YOURS (QUEST) (WEAR) (BROS.)
32	6	14 ALL THE SENSES YOUR MAN WANT DO (QUEST) (WEAR) (BROS.)	73	55	14 FUNNY HOW THESE FEELS (QUEST) (WEAR) (BROS.)
33	74	27 TWENTY FOREPLAY (QUEST) (WEAR) (BROS.)	73	55	14 FUNNY HOW THESE FEELS (QUEST) (WEAR) (BROS.)
34	6	6 DON'T GET YOUR FEELS (QUEST) (WEAR) (BROS.)	73	55	14 FUNNY HOW THESE FEELS (QUEST) (WEAR) (BROS.)
35	6	6 NODDY KNOTS (QUEST) (WEAR) (BROS.)	73	55	14 FUNNY HOW THESE FEELS (QUEST) (WEAR) (BROS.)
36	18	18 EVERYDAY OF MY LIFE (QUEST) (WEAR) (BROS.)	73	55	14 FUNNY HOW THESE FEELS (QUEST) (WEAR) (BROS.)
37	18	18 EVERYDAY OF MY LIFE (QUEST) (WEAR) (BROS.)	73	55	14 FUNNY HOW THESE FEELS (QUEST) (WEAR) (BROS.)

Records with the greatest airplay gains. © 1996 Billboard/BPI Communication

HOT R&B RECURRENT AIRPLAY

2	1	5	YOU CAN'T TO LOVE ME (JAY-Z/ALICIA KEYS)	14	16	34	CREEP (THE LACEPASTERS)
3	1	4	CAN YOU SEE TAYLOR FOR THE NOTORIOUS B.I.G. (TAYLOR SWIFT)	14	16	34	BIOCHIMISTIC (BROWNE & GIGAR 2) (JAY-Z)
4	1	3	ON THE DOWN LOW BRANDY & MONIE LO (BRANDY)	17	22	21	GRAPYNYE (JAY-Z/ALICIA KEYS) (ALICIA KEYS)
5	12	6	WE MUST BE IN LOVE (JAY-Z/ALICIA KEYS)	17	22	21	CANDY RAIN (JAY-Z/ALICIA KEYS) (MONIE LO)
6	11	20	THIS IS HOW WE DO IT PUNKY & MONIE LO (JAY-Z/ALICIA KEYS)	18	20	31	SUGAR HILL (JAY-Z/ALICIA KEYS)
7	8	1	WATERFALLS (JAY-Z/ALICIA KEYS)	20	30	31	I WANNA BE DOWN BRANDY & ATLANTIC
8	5	15	BEST FRIEND BRANDY & ATLANTIC	21	21	13	WATER RUMBLE BRANDY & MONIE LO
9	10	13	DOON'T TAKE IT PERSONAL BRANDY & ATLANTIC	21	22	22	BABY (JAY-Z/ALICIA KEYS)
10	6	11	IF YOU LOVE ME BRANDY & ATLANTIC	23	24	2	PETTY GIRL JAY-Z & MONIE LO (JAY-Z)
11	15	11	SOMEONE TO LOVE JAY-Z & MONIE LO (JAY-Z)	23	24	2	BE ENCOURAGED (JAY-Z/ALICIA KEYS) (JAY-Z/ALICIA KEYS)
12	9	17	HIS ME MONIE LO & JAY-Z (JAY-Z)	23	25	1	I GOT U ON (JAY-Z/ALICIA KEYS)
13	17	2	YOU ARE NOT ALONE (JAY-Z/ALICIA KEYS)				

Recounts are titles which have appeared on the list. Titles are ranked by 20 weeks and 100 weeks before the top 100.

R&B SINGLES A-Z

[illegible]

Hot R&B Singles Sales.

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

LAST WEEK	THIS WEEK	TITLE ARTIST (ALBUM - CERTIFICATION)	WEEKS ON CHART	TITLE ARTIST (ALBUM - CERTIFICATION)	WEEKS ON CHART
1	1	** ONE SWEET DAY JAY-Z (THE BLACK ALBUM) (PLATINUM)	36	34 8 ASTR 1999 ASTRO (ASTRO IS HERE) (PLATINUM)	10
2	2	TONITE'S TALK NIGHT NICE KIDS (NICE KIDS) (PLATINUM)	36	42 12 THE RIDDLER JAY-Z (THE BLACK ALBUM) (PLATINUM)	10
3	3	BEFORE YOU WALK... LIKE THIS AND... NICE KIDS (NICE KIDS) (PLATINUM)	40	14 THROW YOURS SET IN THE AIR THROW YOURS (SET IN THE AIR) (COLUMBIA)	10
4	4	EDABLE (SHOOT SHOOT) NICE KIDS (NICE KIDS) (PLATINUM)	51	57 9 THROW YOUR HANDS UP THROW YOURS (SET IN THE AIR) (COLUMBIA)	10
5	5	FEEL LIKE A GOD NICE KIDS (NICE KIDS) (PLATINUM)	52	6 GONE UP POWDER NICE KIDS (NICE KIDS) (PLATINUM)	10
6	6	NO ONE ELSE NICE KIDS (NICE KIDS) (PLATINUM)	52	16 HEAVEN NICE KIDS (NICE KIDS) (PLATINUM)	10
7	7	NO ONE ELSE NICE KIDS (NICE KIDS) (PLATINUM)	53	50 STILL IN LOVE NICE KIDS (NICE KIDS) (PLATINUM)	10
8	8	SINCE I MET YOU NICE KIDS (NICE KIDS) (PLATINUM)	45	37 FUNKY MONK NICE KIDS (NICE KIDS) (PLATINUM)	10
9	9	SITTING UP IN MY ROOM NICE KIDS (NICE KIDS) (PLATINUM)	48	39 SENTIMENTAL NICE KIDS (NICE KIDS) (PLATINUM)	10
10	10	LOVE & LIFE NICE KIDS (NICE KIDS) (PLATINUM)	47	11 RETURN OF DA VINCI LEAD NICE KIDS (NICE KIDS) (PLATINUM)	10
11	11	PU-GUELA NICE KIDS (NICE KIDS) (PLATINUM)	48	9 FAST LIFE NICE KIDS (NICE KIDS) (PLATINUM)	10
12	12	IF YOU WANT ME TO PUT IT NICE KIDS (NICE KIDS) (PLATINUM)	40	14 IF YOU WANT ME TO PUT IT NICE KIDS (NICE KIDS) (PLATINUM)	10
13	13	WE GOT IT NICE KIDS (NICE KIDS) (PLATINUM)	50	51 COLD WORLD NICE KIDS (NICE KIDS) (PLATINUM)	10
14	14	CELL THERAPY NICE KIDS (NICE KIDS) (PLATINUM)	53	1 NO NO GRIFT MY FUNKY VALENTINE NICE KIDS (NICE KIDS) (PLATINUM)	10
15	15	NOBODY KNOWS NICE KIDS (NICE KIDS) (PLATINUM)	52	16 RUNNING NICE KIDS (NICE KIDS) (PLATINUM)	10
16	16	THEY KNOW I'M HERE NICE KIDS (NICE KIDS) (PLATINUM)	53	16 THEY KNOW I'M HERE NICE KIDS (NICE KIDS) (PLATINUM)	10
17	17	ANYTHING NICE KIDS (NICE KIDS) (PLATINUM)	54	15 Y'ALL ARE T' REARY YET NICE KIDS (NICE KIDS) (PLATINUM)	10
18	18	DANGER NICE KIDS (NICE KIDS) (PLATINUM)	53	1 MOVE A BODY NICE KIDS (NICE KIDS) (PLATINUM)	10
19	19	YOU REMIND ME OF SOMETHING NICE KIDS (NICE KIDS) (PLATINUM)	50	8 I'M HERE NICE KIDS (NICE KIDS) (PLATINUM)	10
20	20	I MISS YOU (YOU CAN HOME) NICE KIDS (NICE KIDS) (PLATINUM)	37	3 MY LANGUAGE NICE KIDS (NICE KIDS) (PLATINUM)	10
21	21	WHERE EVERY YOU ARE NICE KIDS (NICE KIDS) (PLATINUM)	51	45 I ALREADY MISSING YOU NICE KIDS (NICE KIDS) (PLATINUM)	10
22	22	JUST TALK TO I KNOW NICE KIDS (NICE KIDS) (PLATINUM)	51	15 IF YOU WANT ME TO PUT IT NICE KIDS (NICE KIDS) (PLATINUM)	10
23	23	DIGGON ON YOU NICE KIDS (NICE KIDS) (PLATINUM)	51	67 JEPS, LIPS, COORS, BMAZ & BIZ NICE KIDS (NICE KIDS) (PLATINUM)	10
24	24	GANGNA'S PARADISE NICE KIDS (NICE KIDS) (PLATINUM)	51	6 GUINNE YOUNG NICE KIDS (NICE KIDS) (PLATINUM)	10
25	25	VISIONS OF A SUNSET NICE KIDS (NICE KIDS) (PLATINUM)	52	20 RUNNING NICE KIDS (NICE KIDS) (PLATINUM)	10
26	26	CRUSH NICE KIDS (NICE KIDS) (PLATINUM)	53	62 WRECKONIC NICE KIDS (NICE KIDS) (PLATINUM)	10
27	27	FADES IN ALL NICE KIDS (NICE KIDS) (PLATINUM)	54	13 LAST DAY NICE KIDS (NICE KIDS) (PLATINUM)	10
28	28	YOU PUT A MOVE ON MY HEART NICE KIDS (NICE KIDS) (PLATINUM)	53	13 BROKENHEARTED NICE KIDS (NICE KIDS) (PLATINUM)	10
29	29	HURRICANE NICE KIDS (NICE KIDS) (PLATINUM)	10	15 SORRY NICE KIDS (NICE KIDS) (PLATINUM)	10
30	30	TOO HOT NICE KIDS (NICE KIDS) (PLATINUM)	67	18 FEEL THE PUNK NICE KIDS (NICE KIDS) (PLATINUM)	10
31	31	WHAT CAN I RUN TO NICE KIDS (NICE KIDS) (PLATINUM)	66	22 YOU'RE NOT ALONE NICE KIDS (NICE KIDS) (PLATINUM)	10
32	32	TELL ME NICE KIDS (NICE KIDS) (PLATINUM)	58	22 YOU'RE NOT ALONE NICE KIDS (NICE KIDS) (PLATINUM)	10
33	33	HOOKED ON YOU NICE KIDS (NICE KIDS) (PLATINUM)	70	1 YOU WANT THIS PARTY STARTED NICE KIDS (NICE KIDS) (PLATINUM)	10
34	34	BREWED OF MY CREW NICE KIDS (NICE KIDS) (PLATINUM)	71	69 PRETTY GIRL NICE KIDS (NICE KIDS) (PLATINUM)	10
35	35	FANTASY NICE KIDS (NICE KIDS) (PLATINUM)	72	25 SUGAR HILL NICE KIDS (NICE KIDS) (PLATINUM)	10
36	36	COME WITH ME NICE KIDS (NICE KIDS) (PLATINUM)	73	32 ONE MORE CHANCE/WHAT'S MY NICE KIDS (NICE KIDS) (PLATINUM)	10
37	37	BLAZE LIGHT NICE KIDS (NICE KIDS) (PLATINUM)	73	1 HASTY DANCER NICE KIDS (NICE KIDS) (PLATINUM)	10

Records with the greatest sales gains © 1996 Billboard/BPI Communications and SoundScan, Inc.

But-Artist Sees Hare Multifaceted Effects

COMPILING GROOVES: In the last few years, the survival and growth of dance music—at least from a creative point of view—has increasingly relied on the existence of multi-set compilation albums. Such collections have become a lucrative, expanding business that is both a boost and a blow to clubland. The boost has obviously been the added exposure that comes with a major developing act, the blow is that the steadily lower demands for quality and imagination are becoming more prevalent.

In an examination of compilations that spark with imagination or sales savvy, the second installment of *London Records'* budding "Platinum On Black" series is one that comes to mind. It is a sharply conceived collection that combines well-known jams, such as "Missing" by Everything But The Girl and "Spent Some Time" by Brand New Heavies, with such juicy European morsels as "Work It Out" by Shiva and "Sunshine After The Rain" by Berri—both of which have been the most booked songs in the production required for a successful crossover to top 40 waters.

Completed by A&R guru George Maniatis before he left the London label for Vancouver's Network Records recently, "Platinum On Black, Volume II" deftly straddles the fence that divides hardcore club music from the rest of the world, from more mainstream-minded folks who need something familiar to latch onto. Placing a Hot 100 hit by Everything But The Girl in the same context as the noteworthy Shiva effort gives the latter set a fighting chance at finding a large pop audience. More labels should keep that in mind when assembling compilations.

Epic's A&R/marketing dynamo Frank Ceraolo appears to have grasped the need for the collection. "If You Love Dance..." set with that in mind. Howe reconstruction of "Power Of Love/Love Power" by Luther Vandross and "If You Love Me" by Brownstone are draped around potential

Euro-NRG winners, such as "Lucky Nuvva" by X-cession, which thrives with the rapid beats and shiny synths that are requisite features of this genre but has production that is far more flashy than much of its competition.

This album's strongest contender for the multimarket smash of the season is the stagey "Shade Of Love" by Canadian ingenue Camille. Rightly ranked as Canada's No. 1 dance record of 1996, this jam rides a galloping house groove that is coated with a sugar-sweet melody and an instantly memorable chorus. After one spin, it becomes clear that Camille is a star waiting to be discovered.



by Larry Flick

Learning more to the left of the groove-o-meter is the new, over-distributed Hypnotic Records, which mines electro territory with a pair of potent albums. "Transmode Express 1.01" is a Depeche Mode tribute that accomplishes the near-impossible: It presents covers that improve upon the original recordings. *Audio Science* 1.01 is a Depeche Mode tribute that, transforming it into a kinky and sexy, while *Reverse Pulse* deflates the bounce from "Flexible," giving the song's winding melody a new, jagged edge.

Also of interest from Hypnotic is "Progressive Trance Tracks," which clubs the material of European underground acts, such as Synergy and Morten. Assembled by the revered DJ J.K. Meedon (best known for his turntable manipulations at the famed Ecstacy Club in Berlin), this is complex, hard-hitting stuff for punters who demand unvarnished realism at all times.

Swinging to the other side of the stylistic spectrum, New York's ever-fab EightBall Records drops the beat to a chilled funk/hip-hop pace on "Easy 1," an album of a dozen jazz-fused gems licensed from a host of small but industrious acts and indie labels. Fire up that lava lamp and jam on "Aqua Pt. 2" by Italy's Don Carlos. "Theologia" by the brilliant U.K. troupe Marden Hill, and "Cityscape" by Canada's Jacksonville. Kudos to EightBall's Kevin Williams for conceiving a positively enchanting diversion from the label's standard house sound.

Finally, one of the better beat-mixed compilations to cross our desk in weeks has to be "Mo' House Y' Mama," a Moonshine Records set that benefits from the agile turntable gifts of Los Angeles-based DJ Mark. This is as close to tapping into the U.K.'s raging handbag happy-house movement as any stateside label has come so far. South London native Lewis blends chipper jams such as "It's Gonna Be Alright" by Deep Zone Featuring Ceybill Jeffries, "Whadda

U Want" by Frankie Knuckles & Adeva, and "About You" by the returning Yolanda Reynolds. Festive to the maximum.

MOVIN' WITH MONE: Up-and-coming diva Mone may have originally set up housekeeping in Florida because of the climate, but it is the state's clubbing dance music scene that is providing the heat she is currently experiencing.

"There are so many interesting and innovative things happening down here," she says. "I didn't realize how exciting a scene I was entering when I first got here."

Since her arrival, however, Mone has connected with Brian Tupper and Roy Grant, who constitute one of Florida's more promising new production and songwriting teams, Jazz'n'Groove. Under their guidance, she has garnered regional underground acclaim for the Baseline Records single "Better Way" and has earned international club-and-pop success with "We Can Make It," released on Strictly Rhythm here and A&M nearly everywhere else in the world.

She is the best singer we've ever worked with," Tupper says. "Mone has a natural talent that grows and gets better every time we get together." Mone offers similar praise for her mentors. "They have been a godsend. They truly understand my voice, and they are always encouraging me to go further. That kind of faith is very hard to find."

Interest in the forthcoming single "Movin'," which makes excellent use of Mone's church-bred belief, is already active. A&M Records has licensed the track for U.K. release, fueling hopes for international success. However, Mone and cohorts are hardly resting. They are balancing early promotion of the single with writing and production of material for another single and an eventual album.

"We have a million ideas," she says. "Ultimately, we want to record music



Auld Lang Syne. A virtual army of dance music legends and newcomers recently gathered to toast the new year and discuss the future of dance music at a soiree in New York. Among the topics were solidifying dance music's presence in the mainstream and charting the genre's creative growth. Pictured, clockwise from left, are producer/artist Tony Moran, producer/DJ Frankie Knuckles, producer Shap Pettibone, independent promoter Leslie Dault, independent promoter David Henney, producer/DJ David Morales, DJ Neal Rivera, producer/DJ Ronnie Ventura, and artist manager Judy Weinstein, center.

that has a variety of sounds and styles. But there is no denying that our hearts are in house. I don't see that changing."

FLYING HIGH: Flying Records, one of the largest distributors of dance music in Italy for nearly a decade, is mapping out its entry into the stateside market.

To be based in New York, Flying U.S. will offer singles from its fertile crop of labels (Irma, UMM, Nite Shift, Crime Squad), as well as signing U.S. acts. The label's first domestic release is the acid-jazz-leaning "Juice" compilation, which features moist suggestions from acts as Jettifunk and Bossa Nostra. Quickly following that album is "Brines" by Chicago producer/DJ Ralphie Rosario.

U.S. operations will be overseen by longtime Flying exec Manlio Narici. He will be joined by Holly Lane, formerly of Mechanic and Futuristic Records, who will be the GM of the label.



Lovin' La Bouche. Logic/RCA act La Bouche celebrated the success of its current single, "Be My Lover," at a bash recently held at the Morris/Haley Gallery in New York. The cut topped Billboard's Club Play chart and is now generating airplay on top 40 and crossover radio stations throughout the U.S. Among the guests at the party was former Supremes singer Mary Wilson, who is currently promoting her new solo single, "U," on Contract Records. Pictured, from left, are Marlene Thornton of La Bouche, Wilson, and Lenee McGarry of La Bouche. (Photo: Patrick McMillan)

IN THE MIX: For nearly two years, we have been waiting with bated breath for the indomitable Lonnée Gordon to step forward with new music. Our patience has been rewarded with "Dirty Love," her first single on New York's Republic Records.

Produced by longtime Frankie Knuckles sideman John Poppo, "Dirty Love" is rooted with lush house rhythms but wisely coated with a slick pop-ni-NRG keyboard sheen. The result still shows Gordon in a startlingly restrained vocal form that is wholly mainstream. Those who desire the saucy signature of her past recordings should go directly to the awaiting club mix. It has a nice wicked edge.

"Dirty Love" is ripe for licensing throughout Europe, and we are predicting that it will be a hot item in the deal-happy context of the impending MIDEM confab.

Though we're kinda tired of covers, we are pleased to hear that the lovely Sybil is back in action. She takes on the DJ Green chestnut "Tired Of Being Alone," which is the title of the singer's forthcoming album on PWL Records. She taps into the song's pensive and soulful vibe with an edge that can only come from a veteran vocalist, while keeping up with the track's roaring hi-NRG pace.

While fans of Jody Watley patiently await new music from the enduring artist, they can stroll down memory lane with a collection of greatest hits collected by her former label, MCA. Due Feb. 13, the set allows listeners to chart the considerable growth Watley has experienced as a vocalist and songwriter over the years. Some of the tender cuts have not aged very well, though most—like the saucy "Still A Thrill," "I'm The One," and "Everything"—still fit like a comfy old sweater.

Culture Beat. One of the more enduring acts from rave/NRG, it returns with "Inside Out," a jumpin' ditty on 650 Music. The techno flavor of the act's past recordings remains mildly intact, though the arrangements lean more toward soft, happy-house and a fluffy disco content. Perfect for tea dances and other jolly gatherings.

Billboard HOT Dance Breakouts

FOR WEEK ENDING JAN. 27, 1996
CLUB PLAY

1. SET ME FREE MISSA COMBEE
2. IMITATION OF LIFE BILLIE RAY MARTIN
3. TAKE A LOOK, SON! HOLLYWOOD
4. AIN'T NOBODY DOING (R&B WORK)
5. GEORGY PORGY 3-DJ THEODOR

MAXI-SINGLES SALES

1. BIG YELLOW TAXI JAY MITCHELL, BLUE
2. YOU'VE SET MADONNA MADNESS
3. ONE OF US JOAN OSBORNE, BLUE
4. HEAVY HEAVY 95 SOUTH AFRICA
5. UNDERPUNKT NOW (DJ MICHAEL M. STRETCH RECORDS)

Breakouts: Titles with future chart potential, based on club play and sales reported this week.

HOT DANCE MUSIC

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE
OF DANCE CLUB PLAYLISTS.

ARTIST

★ ★ ★ No. 1 ★ ★ ★

1	2	1	4	GOT MYSELF THROUGH ANOTHER STRAITENING GUT (SONATATLANTIC)	2 weeks at No. 1	THE BOOKER T. & THE M.G.'S
2	1	2	8	I FOUND IT HARD (SONIC)		DAPHNE
3	4	9	7	WHEN COLUMBUS AVORT		SUNSCREAM
4	7	18	7	THE LOVER THAT YOU ARE (JELLYBEN 2006)	PULSE FEATURING ANTONETTE ROBERSON	
5	9	7	7	DAY BY DAY (CAKE) 254		DAJAE
6	8	12	6	1 SPECIALIZE IN LOVE (ANITA J. 290)		EXPOSE
7	11	17	8	SHOOT ME WITH YOUR LOVE (IMP-GAROSEED)		♣ S HEAM
8	5	2	10	BEAUTIFUL LIFE (ANITA J. 258)		♣ ASCE OF BASE
9	3	1	11	IF I WERE YOUR WANTED BRIDE (SUMER 2)		♣ G. LANG
10	10	13	9	ADDICTED (SONIC) 2006		PLUTONIO
11	12	16	9	COME ON HOME (TIC 7593)		CYNOL SAUPER
12	16	20	8	FINGERS & THUMBS (COLLECTOR'S SPECIAL'S DAY) (MULTICENTER 6005500)		♣ ERASURE
13	21	27	6	TREAT ME RIGHT (ONE PLANET 10002)	TEMPLE OF THE GROOVE	
14	14	19	7	PEOPLE DEEPER 0002	DEEPER FEATURING KAREN POLLARO	
15	9	3	12	TO DESPERE YOU (ATLANTIC 60531)		♣ BETTE MIDLER
16	20	24	6	TOMA DIGITAL DANGEROUS 1208	EL CANTOR	
17	22	25	6	FREEDOM (MAKE IT FUNNY) (STRICTLY BENTON 12063)	BLACK MAGIC	
18	15	6	13	FACE A WALL (JELLYBEN 2504)		♣ SOUL SOLUTION
19	25	36	4	CATYALPAX (MIDWINTER MUSIC 88419)		VEONI
20	25	31	6	PASSION OF THE NIGHT (LOGIC 15603)		♣ CLUSTRONE
21	13	7	17	WALKIN' (IRON MAID)	FRANKIE ANKLES FEATURING ADEE	
22	23	23	7	GOLDENITE (IRON PRIMO)		♣ TINA TURNER
23	18	10	12	BE MY LOVER (SEA 6448)		♣ LA BOUCHE
POWER PICK						
24	34	45	11	ENEMY WINGALOA (ROCKE COUNTESS)		DEVONE
25	17	11	11	LOOK WHO'S TALKING (LOGIC 19053)		♣ OR ALBAN
26	28	35	4	SUPERSTAR DJ (WOODHOUSE MUSIC 88424)		DIRRUS
27	33	38	3	UNLEARN (WAX TRAP 877807)		PSYKOSMOX
28	32	39	4	CHILDREN OF THE WORLD (LIGHTYEAR 54166)	SOUNDS OF BLACKNESS	
29	27	31	10	SAME THING IN REVERSE (VIRGIN 39527)	BOB GEORGE	
30	19	18	13	A MOVER LA COLITA (MUSIC YOUR ASS) (LOGIC 100219)	CHAZZT	
31	37	46	3	THIS TIME AROUND (EPIC FROMO)		MICHAEL JACKSON
32	35	32	7	MY LIFE (JELLYBEN 2504)	95 NORTH FEATURING SABRINA HAY	
33	35	37	4	EVERYBODY SALSA (PUNENT 1208840)	TITO PUENTE JR. & THE LATIN RHIPPIE	
34	31	30	5	WE GOT IT ON (ON THE 2218)	♣ BACKSTREET 90210	
35	24	15	15	REACH (STRICTLY BENTON 12063)	LLC MC YIN YANG	
36	42	—	2	DREAM COME TRUE (GOODNOODS CONSTRUCTIVELY BENTON)	ANGELA LEWIS	
37	41	—	2	SHUT UP (AND SLEEP WITH ME) (LOGIC 19053)	♣ SIN WITH SEBASTIAN	
38	43	—	2	LOVE IN C MINOR (PUNK 7791)	CERRONE	
HOT SHOT DEBUT						
39	NEW #1	1	THE WINDING SONG (THE 661575)		DOUBLERUSDOOD	
40	38	43	4	THE JOY YOU BRING (CUTTING 199)	SWING 52	
41	40	—	2	TIME TO GET DOWN (HYPODYS 1285)	ANGEL MORAES FANT SALLY CORTEZ & OCTAVIA LAMBERTIS	
42	44	—	2	HAPPY (WAX 2032)	JUOY ALANCOX	
43	NEW #1	1	WHO DO U LOVE (ARISTA 1-2943)		DEBORAH COX	
44	46	—	2	EARTH SONG (EPIC FROMO)	♣ MICHAEL JACKSON	
45	30	30	10	EVERYBODY MUST PARTY (VIR 028)	♣ GEORGE PORGIE	
46	NEW #1	1	THE NEW ANTHEM (LOGIC 19053)		W-321	
47	48	—	1	BURNING FEVER (TINA 04)	A MENI	
48	NEW #1	1	HAPPY SAU (MOTOR 0725) (ATLANTIC)		♣ PIZZATO FIVE	
49	39	28	15	HELLO (SEA 6458)	STATE OF GRACE	
50	36	22	14	ABRIENDO PUESTA (OPENING DOORS) (EPIC 7797)	GLORIA ESTEFAN	

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDCAN, INC. SoundScan®

Sound

★ ★ ★ No. 1 ★ ★ ★

2	2	5	FU-GESSIA (M) (T) DO RUFFHOUSE 733 COLUMBIA	1	FLUGES
4	4	2	MISSING (T) (T) ATLANTIC 454040	6	EVERYTHING BUT THE GIRL
2	9	3	RE MY LOVE (T) DO RCA 44445	1	LA BOUCHE
4	4	4	BE MY LIFE (M) (T) ATLANTIC 7516	6	AGE OF BEAUTY
*** GREATEST GAINER ***					
5	13	12	LET US FREE (T) (T) SPECTRUM PATTM 17627	1	PLANET SOUL
6	6	4	FUNKYRAMA (M) (T) INTERCOMP 565445	6	REDMAN
*** HOT SHOT DEBUT ***					
7	NEW	1	FEELS SO GOOD (SHOW ME YOUR LOVE) (T) BANGOR, SAGDA	1	LINA SANTANA
8	NEW	1	MOVE YA BODY (T) BIG BEAT 95 70345	6	MAD SKILLZ
9	24	11	2 CAUGHT A LITE SNEEZE (T) ATLANTIC 855395	6	TORI AMOS
10	9	16	BEFORE YOU WALK OUT OF MY LIFELINE THIS LINE AND LIKE (M) (T) DO BOWEN 53057 MATH	6	MICHAEL
11	15	11	ONE SWEET DAY (M) (T) COLUMBIA 78075	6	MARIAN CAREY & BOBZ 2 MEN
12	8	7	FANTASY (M) (T) DO COLUMBIA 78084	6	MARSH & MARSH
13	7	5	TELL ME (T) DO RIVA 78058	6	GRUDGE THE DEPT
14	38	33	STAYIN' ALIVE (T) DO RIVAL 155555 CRITIQUE	6	INTANCE
15	9	16	WREKINHOPE SOUND BLOOD BUREAU (M) (T) DO WREX 25055 NERVOUS	6	SMITH & WESSLEY
16	21	30	17 WHOEVER BEY BE SOMEBODY (T) (T) MARY INDIGENTLY BURNING	6	ROUFFRICK FEATURING TONYA
17	NEW	1	WONDERWALL (T) EPIC 78204	6	DASIS
18	NEW	1	UNKNOWNWOW (M) (T) DO CHRYSTALS 5853 EMILY	6	BAHAMADIA
19	NEW	1	WALKIN' (T) TRIBAL ANATOMY 5853 D.R.	6	SUEZ QUEEN FEATURING PAUL ALEXANDER
20	20	41	10 TO DESERVE YOU (T) DO ATLANTIC 850334	6	BETTE MIDLER
21	18	13	7 GET MYMONEY I NEED YOU TONIGHT (T) UNDEASING BEAT 950458	6	JUNIOR M.A.F.I.A.
22	16	17	HEY LOVER (M) (T) DEF JAMMAL 57054 MATH	6	LL COOL J
23	11	16	7 NO ONE ELSE (M) (T) BIG BOY 73043 MATH	6	TOTAL
24	17	15	10 TONITE'S THE NIGHT (T) DO RIVAL 155555 CRITIQUE	6	IGGY WOODS
25	19	28	15 AUTOMATIC LOVE CALL (FOR LOVE) (T) DO ARTIST 1 2877	6	RAVE MCCOY
26	14	8	5 SOON AS I GET HOME (T) DO BIG BOY 73043 MATH	6	FATH WEMES
27	8	17	17 DANGER (T) DO RIVAL 155555 CRITIQUE	6	BLAZKAT BLAZKATZ
28	RE-ENTRY	15	5 MAGIC CARPET RIDER (M) (T) DO MCA 9502 AFROFIRE	6	THE MIGHTY DU BAYS
29	NEW	1	1 DON'T TAKE MY HEART-CHECK YOUR SOUL (T) DO SOSP DOASTYNTY NATION D.C.S EXPERIMENT	6	D.C.S EXPERIMENT
30	35	22	9 BLAM (T) DOCKTOWN 5323 PROMOTORY	6	HELTAN SKALPAT ANNO G.C. & THE FAB 5
31	26	18	10 EXHALE (SHOOP SHOOP) (M) (T) DO ARTIST 1 2186	6	WHITNEY HOUSTON
32	31	38	13 LUVIN' PROOF (T) HANCOCKSON 120071 HANCO	6	GROUP HOME
33	37	32	6 LOVE U A LIFE (T) UPSON 51556 MCA	6	JODECI
34	33	27	5 BROKEN LANGUAGE HUSTLUM (T) DO PROFILE 7440	6	SMOOTHIE DA HUSTLER
35	RE-ENTRY	4	4 CARNIVAL (T) DO CUTTING 340	6	2 IN A ROOM
36	28	14	10 RUNNING (T) DO RIVAL 155555 CRITIQUE	6	THE PHANCY
37	RE-ENTRY	20	15 CELL THERAPY (M) (T) LANCE 4314 GABRIELA	6	GOODE MOOD
38	32	49	11 I SPECIALIZE IN LOVE (T) DO ARTIST 1 2700	6	COLODO
39	30	50	8 TOO HOT (T) TONAM BOY 718	6	CHYDUS
40	40	46	13 I MISS YOU (COME BACK BLUE) (T) (T) DO LIVING 955155 MCA	6	MCMCNIF
41	64	11	3 EVERY SHADE OF BLUE (T) (T) CLIPB 77992	6	BANANARAMA
42	RE-ENTRY	4	4 BELIEVE IN ME (T) DO GEFEN 22108	6	MIKE STYLLIS
43	NEW	1	1 LET THERE BE LIGHT (T) DO REPRIS 43061	6	RAW OLD FASHION
44	RE-ENTRY	13	13 RUNAWAY (M) (T) DO ADM 58213	6	ANJET JACSON
45	NEW	1	1 THE WINDING SOUND (T) DO SIRE 640155	6	GOULDFUSGOD
46	NEW	1	1 BEWARE OF MY CROW (T) DO GEFEN 22108	6	THE GULF REEL DOOR
47	RE-ENTRY	4	4 BEWARE OF MY CROW (T) DO GEFEN 22108	6	B.C. GEFEN FEAT. THE 24 SOUTH STREET
48	RE-ENTRY	6	6 COLO WORLD (T) DO GEFEN 22108	6	GENUSGLA FEATURING INDEPENDENT DECK
49	RE-ENTRY	2	2 THROU YOUR WASH UPSTAIRS' PARADISE (T) DO TONAM BOY 718	6	I.V.
50	RE-ENTRY	2	2 WE GOT IT (T) MCA 95156	6	IMMATURE FEATURING SMOOTH

○ Titles with the greatest sales or club play increases this week. ♦ Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications.

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Artists & Music

LAVA'S BEL CANTO ON 'MAGIC BOX'

(Continued from page 10)

than Lava/Atlantic when Flom entered the picture. "I heard a copy of their tape, and I knew I had to have this beat on the label," Flom says.

Daniel Savage, Lava's VP of marketing, thinks Flom's enthusiasm will be contagious. "It's the music, stupid," he says, paraphrasing the Clinton campaign's unofficial 1992 motto when discussing the label's marketing plans. "It's going to be a question of letting the record sell itself. People will hear it, and they will get it."

The label has already had some success working the album's first single, "Rumour." A special Masters At Work remix of "Rumour" debuted at No. 5 on Billboard's Hot Dance Breakouts/Club Play chart, and Johnny "D" DeMairo, Atlantic's director of dance music, who is working the album to the clubs, says clubs across the board have reacted positively to the act.

IGGY POP

(Continued from page 10)

Wanna Live." In supporting a claim of self-relevance indicated in the lyrics, he declares, among other things, that "he's cooler than MTV."

The song's) whole second verse is inspired by rap. In the old tradition of Negro boasting songs," he says, and true enough, it would seem that the veritable forerunner of punk has plenty about which to boast.

Besides his continued recording career, Pop is furthering his involvement in film. He has completed featured roles in Jim Jarmusch's upcoming "Dead Man" and "City of Angels," the sequel to "The Crow." He's also composing the soundtrack to Johnny Depp's "The Brave."

It's very acoustic, and Spanish and country/blues-flavored," Pop says of the film score. He adds that Depp, with whom he appeared in John Waters' "Cry-Baby," may direct a video for a song from "Naughty Little Doggie."

Meanwhile, like Fox, Pop recognizes that a "window of opportunity" has opened for him of late. "I've noticed that people seem to be more appreciative of what I do, and I'm trying to respond to that in my music," he says. "I want to be careful not to get too into it, though, which is why I've given [Naughty Little Doggie] such a God-awful title."

A 12-inch vinyl single and CD containing the album version and the remix were released commercially on Jan. 16 (the Masters At Work mix will also be included on "Magic Box" as a CD-only bonus track). A promotional CD will be distributed in markets where the band's 1992 Chameleon album, "Shimmering Bright And Warm," did well, including New York, Chicago, Washington, D.C., and Rochester, N.Y.

By the time the album comes out, Savage says, "We expect it to have built to such a level that we will be able to go directly to alternative, college, and possibly triple-A radio."

Local radio outlets, along with MTV and VH1, will also have received the album's premiere video, a striking, painted-on-film clip for "Rumour." Savage considers these efforts as "laying the groundwork" for the major retail campaign, which will kick in around April. At this point, the label will bring the band over for a series of showcases. Press coverage of the band (profiles and reviews of Bel Canto are scheduled to run in Details, Blender, People, and Propaganda) will hit the street at this time, as will the initial wave of print advertising in publications such as Alternative Press, C.M.J. Paper, and B-Side.

From April on, the campaign will be dictated by the response of retail and radio. "This isn't a front-loaded campaign. We will follow the album where it leads us," Savage says. "We really want to let this reach its own level. It's a long-term approach; we will just keep working it slowly but surely."

Savage sees London Records' marketing of Portishead as analogous to Lava's efforts with Bel Canto. "That was a left-of-center record that did benefit from 12-inches and found its way on to alternative radio. Then their video was added and that was that."

The band is somewhat tongue-tied by the major-label push and is unsure of how U.S. fans will react to its music. "We know only one thing," Drecker says. "Because we are Scandinavian, we will be compared to Björk and the Sugarcubes." While she says the comparison doesn't annoy her, she adds, "It's so stupid. It's like saying Michael Jackson and Patsy Cline are the same because they are both Americans."



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3. Do You Wanna Get Funky C+C MUSIC FACTORY
4. Massacre LOS DEL MAR
5. Sexual Healing MAX-A-MILLION
6. Groove Thing ZHANE
7. Too Many Fish FRANKIE KNUCKLES
8. Tonight Is The Night LE CLICK
9. Scatman SCATMAN JOHN
10. Everybody Be Somebody FEATURING FEINICK FEATURING YAWAN
11. Party Girl ULTRA NATE
12. Stay Together BARBARA TUCKER
13. Love & Devotion JOI CAROWELL

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2000 Feet (Fingerz Club Mix)	JANI DEAN
ROULA	My Love Is Deep
Room, Room, Room	(Lenny's House Of Love Mix)
(R.E. & C.R. Extended Mix)	SARAH PARKER
OUTHERE BROTHERS	Cowboy
Color Of My Skin	(Ever "Move" Club Mix)
(Original Mix)	SWING 52
Short Short Man (Rush Mix)	Just For Jai
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CLUB MIX 95 V.2	
Total Eclipse (Of The Heart)	Technotec Beat
(Mahalia Loop Mix)	(Get It On Dance Version)
WICKI FREEMAN	BO BOYZ
Colors Eye Joe (Midwest Mix)	Woman Get Busy (Club Mix)
REINER	REALITY
Mr. Personality (Radio Mix)	Yelanda (Club Mix)
GILLETTE	Real & Faith
Get Away (J.J.'s Club Mix)	ALLIANCE
MAX-A-MILLION	Like It (20 Fingers Club Mix)
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ASIA PACIFIC I

ISSUE DATE: FEB. 24

AD CLOSE: JAN. 30

Billboard's February 24 issue features the first of four annual Asia Pacific spotlights focusing on the industry developments of the region. Each of these in-depth specials will aim to update readers on the talent, trends and creative aspects of artists and music in Asia. Other topics will focus on Asian programming (Channel V and MTV Asia), retail activity and news on company deals and executive moves.

Contact

Amanda Guest
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CHILDREN'S AUDIO/VIDEO

ISSUE DATE: FEB. 24

AD CLOSE: JAN. 30

The Kid Biz is booming and Billboard's Feb 24th issue explores the many facets of the Children's audio/video market. This all-encompassing spotlight showcases the most successful stars in the biz and reports on special interest videos, retail activity, upcoming audio and video releases and kid's interactive market.

Contact

Jodie Francisco
213-525-2304



2 UNLIMITED 5TH ANNIVERSARY

ISSUE DATE: MAR. 9

AD CLOSE: FEB. 13

Billboard's March 9th issue celebrates the fifth anniversary of the internationally acclaimed dance act 2 Unlimited. Billboard's dance editor Larry Flick interviews the group about their career evolution. The spotlight will also chronicle 2 Unlimited's success with stadium-filling concert tours, chart-topping records and massive video play.

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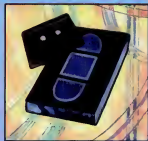
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WORLDWIDE SPECIALS & DIRECTORIES 1996



PRO-TAPE

ISSUE DATE: MAR. 16

AD CLOSE: FEB. 20

From the 1996 ITA's planned activities to the promotional campaigns of tape companies, *Billboard's* March 16th special highlights the important challenges and issues facing the pro-tape market. Other topics to be discussed include the positive status of tape in recording studios, the effects of cost increases on materials and the constant threat of other formats on this industry.

Contact

Ken Karp
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LASER/ KARAOKE

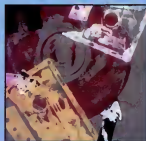
ISSUE DATE: MAR. 23

AD CLOSE: FEB. 27

Coming off of a successful 1995, the laserdisc/karaoke market is the focus of *Billboard's* March 23 spotlight. This special issue brings readers up to date on available special editions, hardware, software and the emergence of DVD. There will also be a piece on karaoke music/instrument stores and specialty shops.

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INTERNATIONAL TAPE/DISC DIRECTORY

**PUBLICATION
DATE: MAR. 29**

AD CLOSE: JAN. 31

With over 4,000 editorial listings from 60 countries, *Billboard's* 1996 International Tape/Disc Directory is referenced every day by industry executives responsible for choosing the replicators and duplicators of pre-recorded music, video product and packages of entertainment software. Exposure includes thousands of production managers, purchasing agents, business managers and major/inde buyers worldwide. Call now to reserve space!

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Chet Atkins Takes A Solo Turn

Veteran Artist Is 'Almost Alone' On Columbia Set

■ BY DEBORAH EVANS PRICE

NASHVILLE—Though Chet Atkins could easily lead and rest on his considerable laurels, complacency just isn't in the legendary guitarist's/producer's vocabulary. In recent years he has successfully collaborated with a variety of artists, from Mark Knopfler to Suzi Q, and has created music that reflects a diversity of styles.

Still, fans have longed for a project that features Atkins unaccompanied, and that's just what they'll get with his March 12 Columbia release, "Almost Alone."

Though Atkins pays musical homage to Knopfler on "A Little Mark Music" and Boggus on "Waiting For Suzi R," the album is a solo project with recordings that feature few other instruments other than Atkins' guitar. "For years my fans have been asking, 'When are you going to do a solo album?' And I've wanted to do one all through the years, but Columbia wanted me to make records that we could get played on radio, like new age or jazz," Atkins says. "I did this solo album, and it's called 'Almost Alone.' I say it that way because I have strings on four of the tunes, and I can change of the tunes I have left."

One of the cuts that features another player is a tribute that Atkins wrote to Maybelle Carter: "Maybelle saved me from starvation a few years ago by hiring me," he says. "The song is called 'Maybelle,' and I use a little kick in it that she used to play. Paul Yandell starts the record by playing in the style of Maybelle, and then I go into my tune."

"But most of the album is me and my big foot," Atkins continues. "I tap my foot on an AE 15 microphone. And it sounds kind of like a bass drum. And I bum a little here and there, but it's kind of lonely playing solo guitar. It's difficult too, because you want to be as musical as possible because you can't stop playing rhythm and play single lines without having some chordal sounds in the background. But I did it, and I like it pretty well. I never have

liked anything I do, but I think it's pretty good. It's the best I can do at this time."

Atkins, 71, has a tendency to be his own worst critic. "I have always been that way," he says. "I never listen to my records. I am always trying to get it right, and to me, I never get it right. I've never gotten the sounds I wanted. I've never played as well as I wanted to play. I've never expressed myself in the manner that I would like, and I think that's the reason I've had a long career—I haven't just sat back and said, 'Well that's it, I'll just keep repeating that.'"

"I try to learn new things and new techniques all the time. It's tough, though. I have one of those dishes and there are about 35-50 channels, so you can always sit down and have somebody entertain you. It's tough to go down in the basement and practice, but I did it. And I wrote a lot of tunes on this album. I wish it well."

Though Atkins' tendency is to be modest, Columbia executives are excited about the new project. Blake Chancey, Columbia's senior director of A&R, recalls a company retreat where Atkins previewed material from the new album. "The place went nuts," he recalls. "If you're a fan of Chet's, this is the essential Chet Atkins record."

In addition to eight songs he wrote, Atkins also covers such classic tunes as the Nitty Gritty Dirt Band's "Mr. Bojangles," Irving Berlin's "Check To Check," Cole Porter's "You Do Something to Me," and the classic "Ave Maria." The only song that features vocals is a song Atkins wrote with Billy Ed Wheeler titled "I Still Write Your Name In The Snow." "I sing it on all my shows, and people love it," Atkins says. "I get so many laughs. People are rolling in the aisles. It says, 'I'm sorry now, I'm caught you messing around' cause you

packed up your pickup truck and bogged out of town. Well, honey, I think you'd like to know I still write your name in the snow."

"And the bridge says, 'When the snowflakes fall, I see the happy you and me that used to be. I write your name so beautifully, but I don't get to do the 'I's and cross the 't's. Do you think of me when you're feeling low and wish you could write my name in the snow?'"

Atkins says he doesn't expect it to garner airplay on country radio. At press time, he wasn't sure which singles would be pushed to radio. *(Continued on page 32)*



All-Star Huddle. Garth Brooks performed on the Fox/NFL pre-game show on Thanksgiving and was interviewed by the show's commentators. Shown, from left, are Jimmy Johnson, James Brown, Brooks, Terry Bradshaw, and Howie Long.

Nashville Music Awards Mixes It Up; CMH Turns 20 With Bluegrass Boxes

ECLECTIC MAY BE an understatement for the second Nashville Music Awards show, scheduled for Feb. 21 at the Ryman Auditorium. Wayne Jennings is on the same stage with Peter Frampton? You got it. The Mavericks and Jars of Clay on the same bill? Ditto. There's more. Confirmed for the show, designed to display the diversity of Nashville's talent, are the above mentioned, plus Steve Earle, Exile, Legends, Béla Fleck & the Flecktones, Vince Gill, and the Screamers, Koolhaas, Daddy Fresh, Martina McBride, Chris Rodriguez, Tommy Simms, Michael W. Smith, Crystal Talleferro, and Trisha Yearwood. The program was introduced last year by Leadership Music to bring some cohesion to the overall music community here. Proceeds will benefit the W.O. Smith School and the Nashville Institute for the Arts. The show's major underwriters are Gilson Musical Instruments, NationsBank, and Baptist Hospital. The awards are determined by public balloting.

C. Diana Petty has been named VP of the Starstruck Writer's Group. She exits SESAC after 16 years, where she was senior VP/creative. Joining SESAC as senior VP writer/publisher relations is Pat Rogers, who had been executive director of the Nashville Songwriters Assn. International. . . Shannon Parks has been named managing director of new Nashville label Vertical Records. . . Emilio, who is opening for Alan Jackson's tour, will sing the national anthem for the NBA All-Star Game on NBC Feb. 11. . . Joe Diffie is hosting the fourth annual Country Steps In For First Steps concert Feb. 11 at the Grand Ole Opry House. The show benefits children's program First Steps Inc. Performers will include Lee Roy Parnell, Collin Raye, Ty Herndon, and Mark Collie. . . Victoria Shaw and Gary Burr are back from Bali, where they took part in "Pacific Harmony/Indonesia '95," a songwriters summit to benefit earthquake victims in Sumatra. . . Tanya Tucker has returned from a spiritual retreat in the Holy Land.

HAPPY 20TH BIRTHDAY to CMH Records. The company was founded by Arthur "Guitar Roogie" Smith and Martin C. Haerle to promote the bluegrass music they loved. Haerle had worked at Starday Records, Liberty, and Smith had his own syndicated show and is famous for his compositions "Dueling Banjos" and "Guitar Boogie." The label's ambitious first release was the 100-cut boxed set "200 Years of American Heritage In Song." CMH has issued a double-CD/cassette anniversary col-

lection entitled "That's Bluegrass," featuring many of the bluegrass stalwarts the label has championed over the years, including Grandpa Jones, Lester Flatt, Josh Graves, Mac Wiseman, Johnny Gimble, Don Reno, Buddy Spicher, Vassar Clements, and Josh Graver. After Haerle's death in 1980, his son David assumed the helm at the Los Angeles-based firm. Other current releases include the 80-cut boxed set "Rhythm Of The Mountains" and "Flectraosonic" by the Nashville Mandolin Ensemble.

CMH IS TAKING PART for the first time in Starfest, which this year will be known as Country Music Television's Starfest '96. The four-day event will take place at

the Los Angeles County Fairgrounds, also known as the Fairplex, May 9-12. Other sponsors of the third annual event include Tyson Foods and Wherehouse Entertainment, whose stores will sell Starfest '96 tickets. Sponsored by the Academy of Country Music, Starfest '96 will present more than 100 unsigned artists in its New Country Showcases and will also feature country lifestyle displays, a custom auto show, karaoke stage, songwriting contest, fan club and vendor booths, fashion shows, and line dancing.

Performing on May 9 will be Joe Diffie, Tammy Wynette, Bill Ray Cyrus, Rhett Akins, Earl Thomas, Ricky, and Ken Mellons; May 10: Tracy Lawrence, Ricky Skaggs, Confederate Railroad, Kenny Chesney, Bryan White, and Kenneth & West; May 11: Jeff Foxworthy, Martina McBride, Doug Supernaw, Rick Trevino, Tootie Keith, Tom Wopat, and Cathy Nickett; May 12: Tim McGraw, Faith Hill, Dierks Bentley, Jeff Carson, Johnny Paycheck, the Moffatts, Alesep At The Wheel, and Pat Boone (presumably the Pat Boone).

NASHVILLE SCENE SHOWCASE: Mandy Barnett, who, at age 20, is an eight-year Music City veteran, is finally coming into her own with the charting single "Now That's All Right With Me" from her self-titled forthcoming debut album on Asylum. From down the road in Crosville, Tenn., Barnett started singing in public at age 10 and was performing at the Ernest Tubbs Record Shop's Midnight Jammer here at age 12. Jimmy Bowen signed her to Universal, and it seemed she was on her way. With a voice as powerful as they come, everyone figured it was just a matter of time. A lot of time, she admits with a laugh. *(Continued on page 32)*



Honoring The Chief. Artists and industry leaders gathered in Nashville to honor new Academy of Country Music executive director Frank Boyd. Shown in back row, from left, are ACM president Scott Simons, vice chairman Gene Wied, chairman of the board Bob Romano, and Joe Diffie. In the middle row, from left, are Jon Randall, Boyd, Mark Chesnut, and David Ball. Kneeling, from left, are Bryan White, Darryl Singletary, and Ken Mellons.



by Chet Flippo

TOP COUNTRY ALBUMS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SOUNDSCAN**

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
				No. 1		
1	3	43		SHANIA TWAIN • MCA	SHANIA TWAIN (10 9615 96) 12 weeks at No. 1	1
1	1	12		ALAN JACKSON • A&M	THE GREATS HITS COLLECTION 1	1
4	1	8		GARTH BROOKS • CAPITOL	THE GREATS HITS COLLECTION 1	1
4	4	8		VINCE GILL • MCA	FRESH HORIZONS 1	1
5	5	4		TRIM MCGRAW • CUB	ALL I WANT 1	1
6	8	20		FAITH HILL • WARNER BROS.	IT MATTERS TO ME 5	5
7	7	7		GARTH BROOKS • CAPITOL	THE HITS 1	1
8	6	15		REBA MCENTHRE • MCA	STARTING OVER 1	1
9	9	8		JEFF FOWORTHY • WARNER BROS.	GAMES REDNECK PLAY 2	2
10	10	42		JOHN MICHAEL MONTGOMERY • A&M	JOHN MICHAEL MONTGOMERY 1	1
11	11	12		TRAVIS TRITT • MONDRIAN	GREATEST HITS - FROM THE BEGINNING 3	3
12	12	11		GEORGE STRAIT • MCA	STRAIT OUT OF THE BOX 9	9
13	13	21		COLLIN RAYE • EPC	I THINK ABOUT YOU 5	5
14	18	21		BRYAN WHITE • A&M	BRYAN WHITE 14	14
15	14	17		VINCE GILL • MCA	WHEN LOVE FINDS YOU 2	2
16	15	14		DAVID LEE MURPHY • MCA	OUT WITH A BANG 10	10
17	16	45		ALISON KRAUSS • FOUNDER	HOW THAT I'VE FOUND YOU A COLLECTION 2	2
18	22	20		CLAY WALKER • CANT	HYPOTHETIC THE MOON 11	11
19	17	18		AARON TIPPIN • MCA	TOOL BOX 12	12
20	20	19		DWIGHT YOAKAM • REPRISE	GOING 5	5
21	19	16		BLANCHARD • A&M	STRONG ENOUGH 4	4
22	21	25		TRIM MCGRAW • CUB	NOT A MOMENT TOO SOON 1	1
23	23	24		MARTINA MCBRIDE • MCA	WELL ANGELS 17	17
24	24	28		TERRI CLARK • MONDRIAN	TERRI CLARK 24	24
25	25	29		LORRIE MORGAN • MCA	GREATEST HITS 5	5
26	26	25		TRACY BYRD • MCA	LOVE LESSONS 6	6
27	32	33		THE MAVERICKS • MCA	MUSIC FOR ALL OCCASIONS 9	9
28	31	32		WADE HAYES • COLUMBIA	OLD ENOUGH TO KNOW BETTER 10	10
29	33	38		JOHN BERRY • CANT	STANDING ON THE EDGE 12	12
30	26	26		LITTLE TEXAS • WARNER BROS.	GREATEST HITS 17	17
31	30	31		JOE DUFFIE • EPC	LIFE'S SO FUNNY 30	30
32	29	71		JEFF FOWORTHY • WARNER BROS.	YOU MIGHT BE A REDNECK • 3	3
33	34	38		TRACY BYRD • MCA	NO ORDINARY MAN 1	1
34	37	174		GEORGE STRAIT • MCA	PURE COUNTRY SOUNDTRACK 3	3
35	42	63		TY HERNDON • MCA	WHAT MATTERED MOST 1	1
36	47	42		JEFF CARSON • MCA	JEFF CARSON 22	22
37	35	30		ALABAMA • MCA	IN PICTURES 12	12
38	39	32		ALABAMA • MCA	GREATEST HITS VOL. III 8	8

Albums with the greatest sales gains this week. *Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. **RIAA certification for sales of 1 million units, with multicenter sales indicated by a numeral following the symbol. *Junior label (J) is available. Most title prices, and CD prices for the B&B and B&B labels, are suggested lists. These prices marked EC, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. PaceSetter indicates biggest percentage growth. Heaviest Impact shows albums acquired from Heaviest Impact this week. ** indicates best or poorest Heaviest Impact. © 1996, Billboard/EMI Communications, and SoundScan, Inc.

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SOUNDSCAN**
FOR WEEK ENDING JAN. 27, 1996

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
2	8			PATSY CLINE • MCA	THE PATEY CLINE STORY 70	70
5	5			REBA MCENTHRE • A&M	READ MY MIND 1	1
5	5			HANK WILLIAMS, JR. • CUB	BEYOND THE SEASON 37	37
6	6			GEORGE STRAIT • MCA	IN PIECES 1	1
7	7			GEORGE JONES • EPC	ALABAMA LIVE 106	106
8	8			SHANIA TWAIN • MCA	THE CHASE 1	1
9	9			HANK WILLIAMS • MCA	GREATEST HITS 106	106
10	10			GEORGE STRAIT • MCA	GREATEST HITS VOL. II 43	43
11	11			MARTINA MCBRIDE • MCA	THE WAY THAT I AM 1	1
12	12			THE CHARLIE DANIELS BAND • A&M	A DECADE OF HITS 241	241
13	13			JOHN MICHAEL MONTGOMERY • ATLANTIC	LIFE'S A DANCE 7	7
14	14			KEITH WHITLEY • MCA	GREATEST HITS 51	51
15	15			GARTH BROOKS • CAPITOL	NO FENCES 10	10

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
14	14			PATSY CLINE • MCA	THE PATEY CLINE STORY 70	70
15	15			BILLY RAY CYRUS • MCA	HOME GAVE ALL 35	35
16	16			GARTH BROOKS • CAPITOL	BEYOND THE SEASON 37	37
17	17			GARTH BROOKS • CAPITOL	IN PIECES 1	1
18	18			ALABAMA • MCA	ALABAMA LIVE 106	106
19	19			GARTH BROOKS • CAPITOL	THE CHASE 1	1
20	20			WAYLON JENNINGS • MCA	GREATEST HITS 106	106
21	21			THE BELLAMY BROTHERS • REPRISE	GREATEST HITS VOL. III 43	43
22	22			DWIGHT YOAKAM • REPRISE	THIS TIME 1	1
23	23			WYNNONA • CUB	WYNNONA 241	241
24	24			VINCE GILL • MCA	LET THERE BE PEACE ON EARTH 23	23
25	25			GARTH BROOKS • CAPITOL	GREATEST HITS 51	51

COUNTRY CORDED



by Wade Jensen

UPSET AT THE TOP: According to singer/songwriter/author Tom T. Hall, the mysteries of life revolve around "faster horses, younger women, older whiskey and more money." On Billboard's Top Country Albums, however, the mysteries revolve around horses, spanking women, and more money (what isn't mentioned), as Shania Twain's "The Woman In Me" (Mercury Nashville) returns to No. 1, displacing Garth Brooks' "Fresh Horses" (Capitol Nashville), which dips to No. 3. Twain's set reached No. 1 during August 18 and spent 11 consecutive weeks there. Brooks' album debuted at No. 1 on Dec. 9, where it remained for seven weeks. During yet another downhill sales week, Twain's return to No. 1 happens because her 30% sales decline is smaller than Brooks' 45% drop, which leaves her with a higher tally (70,000 copies). Meanwhile, with a drop of 18%, Faith Hill's "It Matters To Me" (Warner Bros.) shows the smallest decrease in the top 10, while the Patsy Cline cover to Emilio's "Life Is a Good" (Capitol Nashville), which has just a 10% decrease, goes down a bullet to No. 50. Since sales of all titles decreased from last week's list, there is no Greatest Gainer.

LADIES FIRST: The correlation between airplay and retail action continues to emerge as Faith Hill's "It Matters To Me" clings to No. 1 on Billboard's Hot Country Singles & Tracks for a third week, bumping Twain's "You're Not In It For Love/I'm Outta Here" from No. 1 on Top Country Singles Sales. Twain's song ousted Tim McGraw's dance hall anthem "I Like It, I Love It" (Curb) from No. 1 the previous week, but with a 29% decrease, it is pushed back to No. 2 on the chart. Twain shows the largest airplay gain in the top five, increasing by more than 500 spins and holding at No. 2, lagging behind Hill by only 150 detections.

CHOOSING SIDES: While the cassette single of "I'm Outta Here" features Twain's "The Woman In Me" on the flip side, this practice hasn't caught on yet in Nashville. For example, Tim McGraw holds the No. 3 and No. 4 positions on Top Country Singles Sales with "I Like It, I Love It" and "Can't Be Really Gone," respectively, his most recent radio hits. The former sold more than 5,500 units, while the latter more than 4,500 units. The combined sales of those two titles outlast Twain's cassette by more than 2,600 units.

WE HEAR YOU: Beginning with this issue, Billboard welcomes WQMY-FM, Akron, Ohio, to our panel of monitored stations. PD Kevin Mason can be reached at 216-434-6459. This brings our total number of monitored stations to 151.

CHET ATKINS TAKES A SOLO TURN

(Continued from page 30)

some more-and-pop stations and then maybe on some jazz stations or new age, but I forgot about country [radio] years ago because they don't play my records anymore. But I had my own radio. They used to play me all the time back in the '60s, '60s, and '70s. I have no complaints. That's the way it has to be. So we will turn it loose and see what happens."

Atkins produced "Almost Alone," mostly in his home studio, and it was mastered at Georgetown's Masters by his grandson, Jonathan Russell. Though he still performs on other artists' records (most recently Neil Diamond's "Tennessee Moon"), he says he doesn't really miss producing other acts. "It was terribly stressful," he recalls of his days as head of RCA, where he worked with Elvis Presley, Don Gibson, the Everly Brothers, Waylon Jennings, Willie Nelson, Dolly Parton, and Charley Pride.

"I went to work one day and my assistant's match and I didn't notice it until the end of the day... It was kind of embarrassing too, because I wanted to be known as a guitar player, not as a record producer. But it was good at it. I produced a lot of hits. It was fine to sit back and see somebody I knew become famous all over the world. I just see how they handled it. That was nice."

NASHVILLE SCENE

(Continued from page 30)

"From the time I was 12 until I was 18, I had people telling me what to do," she says. "And it's strange. I never had hit records, and whatever they say is what I should do. So I did a lot of songs that were good songs, but they weren't really mine producing other acts."

After Universal, she went to Liberty with Bowen, but still nothing lit. "What helped me was that I got dropped from Liberty. Then I got the Patsy Cline show." For the past two years she was the star of tribute show "Always Patsy Cline" at the Ryman Auditorium. "Doing that really helped me. I was afraid I would be typecast, but I was determined to be Patsy Cline, not Patsy Cline. For once, I, like any other producer, got someone telling me what to do. I had time to do my own thinking about what I should do. I was getting to do 25 great songs every night and even though they were Patsy Cline songs, they figured there was no reason why I couldn't find great songs like those. So I decided that I was gonna set out and find them."

That's what she did, finding songs by the likes of Kostas, Jim Lauderdale, Rodney Crowder, and Willie Nelson. She put out Aynem Nashville producer Kyle Lehning at a party and pitched him. The result? He signed her and co-produced her album. Alison Krauss is being taken care of by the vocal, and the result is one of the most talked-about albums here in years.

"After a few years of trying, is she a laddie?" I have my moments, she says. "But I heard my single on the radio, and that's kind of wild. My mom calls me every time they play it on W. I love it. I know I've been here many years of doing this I've had my jaded moments, but right now I'm just thankful that I have a chance, that I've finally gotten to this point."

Atkins has obviously seen a lot of changes in the industry since he moved to Nashville in 1950. "The biggest thing I've seen is the change from oral to visual in importance. The radio was king; it was king; it didn't matter what the guy looked like," he says. "Also, records have gotten so much better technically and musically, and it's possible now to make perfect records. You can correct all your mistakes. The band doesn't have to be there. You can do it piece by piece. I can have a new player come in and a guitar player come in and never meet. I don't believe in that."

"It's also important to have pretty girls around. When I used to produce a girl, I would always try to get a couple of pretty girls to come and watch. They sit a lot better, get into it much better. That's some advice Tony Brown can pick up on. I'm sure he doesn't know that yet. I've got a lot of advice for him," Atkins says with a grin.

Columbia plans to push the album to Atkins' core audience, and Atkins will

support the label's efforts through media interviews, TV appearances, and touring. "I'll do some TV, if somebody wants to do it, and I might go out and tour in the States and work on our record," he's written.

"I thought I'd go in and remix the stuff I didn't use on this album," he says. "I'll get my keyboard player over here and record some stuff, maybe record some of my old solo-called hits again. So I'll stay busy. I'm going to be doing something all the time. [If not] I get really bored."

"I get down on myself if I think I'm not accomplishing something, if I'm not working toward some goal. I guess I've always been like that."

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

Title	Publisher	Lyricist	Sheet Music
1. 1998 (Oscar-Nominees)	BMG/Platinum	Joseph, Brooks	ASCAP/ASCAP
2. 1998 (Oscar-Nominees)	BMG/Platinum	Joseph, Brooks	ASCAP/ASCAP
3. 1998 (Oscar-Nominees)	BMG/Platinum	Joseph, Brooks	ASCAP/ASCAP
4. 1998 (Oscar-Nominees)	BMG/Platinum	Joseph, Brooks	ASCAP/ASCAP
5. 1998 (Oscar-Nominees)	BMG/Platinum	Joseph, Brooks	ASCAP/ASCAP
6. 1998 (Oscar-Nominees)	BMG/Platinum	Joseph, Brooks	ASCAP/ASCAP
7. 1998 (Oscar-Nominees)	BMG/Platinum	Joseph, Brooks	ASCAP/ASCAP
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TIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A
WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	TWOS	WEEKS ON CHART	TITLE	ARTIST	WEEKS ON CHART
1	1	1	12	IT MATTERS TO ME	FAITH HILL	1
2	2	4	11	IF YOU'RE NOT IN FOR LOVE I'M OUTTA HERE	SHANIA TWAIN	2
3	5	6	14	WHEN BOYS WERE GIRLS	JOHN MICHAEL MONTGOMERY	3
4	6	8	11	COWBOY LOVE	JOHN MICHAEL MONTGOMERY	4
5	7	10	16	NOT ENOUGH HOURS IN THE NIGHT	DOUG SUPERMAN	5
6	10	13	9	BIGGER THAN THE BEATLES	JOE DUFFIE	6
7	13	16	12	LIKE THERE AIN'T NO YESTERDAY	BLACKWAX	7
8	3	1	16	CAN'T BE REALLY GOOD	TIM MCGRAW	2
9	14	20	11	NOT THAT DIFFERENT	COLLIN RAYE	3
10	4	2	17	REBECCA LYNN	BRYAN WHITE	4
11	12	13	12	RING ON HER FINGER, TIME ON HER HANDS	TERESA CARLSON	11
12	17	22	9	WILD ANGELS	MARTINA MCBRIDE	12
13	18	21	7	WHEN I MEANT TO SAY	WADE HAYES	13
14	9	5	17	THE CAR	JEFF CARSON	3
15	20	21	6	I KNOW SHE STILL LOVES ME	GEORGE STRAIT	15
16	9	7	16	LET'S GET AWAY	CLYDE BUCKLEY	6
17	26	28	5	ILL TRY	ALAN JACKSON	18
18	26	26	6	THE BEACHES OF CHEYENNE	GARTH BROOKS	18
19	25	27	7	IF YOU LOVED ME	TRACY LAWRENCE	19
20	22	23	15	OUT WITH A BANG	DAVID LEE MURPHY	20
21	21	25	16	HEART HILL EMPTINESS	TY HERNDON FEATURING STEPHANIE BENTLEY	21
22	21	25	10	'ROUND HERE	SAWYER BROWN	22
23	15	18	16	CHECK YES OR NO	GEORGE STRAIT	23
24	33	40	9	YOU CAN FEEL BAD	PATTY LOVELESS	24
25	21	21	12	GRANDPA TOLD ME SO	KENNY CHESNEY	25
26	17	32	4	TO BE LOVED BY YOU	WYNONNA	26
27	45	44	9	SOME THINGS ARE MEANT TO BE	LINDA DAVIS	27
28	45	45	12	BORN IN THE DARK	DOUG STONE	28
29	38	33	12	WALKIN' AWAY	DIAMOND RIO	29
30	24	18	15	TALL, TALL TREES	ALAN JACKSON	30
31	34	36	8	PARADISE	JOHN ANDERSON	31
32	19	21	12	DEEP DOWN	PAUL TILLIS	32
33	29	37	15	THE SHED	SHANE KINGSLEY	33
34	10	41	8	TOO MUCH FUN	DOUGIE STONE	34
35	28	23	15	IF I HAD ANY PRIDE LEFT AT ALL	JOHN BRYAN	35
36	45	52	4	YOU GOTTA LOVE THAT	NEAL MCCOY	36

THIS WEEK	LAST WEEK	TWOS	WEEKS ON CHART	TITLE	ARTIST	WEEKS ON CHART
37	48	55	3	HYPNOTIZE THE MORN	CLAY WALKER	37
38	38	32	20	WHY NEEDS YOU BABY	CLAY WALKER	38
39	46	49	5	IT WOULDN'T HURT TO HAVE WINGS	MARK CHESNEY	39
40	41	48	8	WHAT DO I KNOW	RICHIE LEE	40
41	36	30	18	IN PICTURES	ALABAMA	41
42	42	46	13	ALWAYS HAVE, ALWAYS WILL	SHENANANDO	42
43	49	51	7	READY, WILLING AND ABLE	LARRY WHITE	43
44	52	57	3	NO NEWS	CONESTAR	44
45	56	74	3	IT WORKS	ALABAMA	45
46	51	56	6	STANDING TALL	LORRIE MORGAN	46
47	44	47	14	SMOKE IN HER EYES	TY ENGLAND	47
48	50	50	19	WHISKEY UNDER THE BRIDGE	BROOKS & DUNN	48
49	34	34	7	SHE'S GOT A MIND OF HER OWN	JAMES BONEY	49
50	35	39	5	COUNTRY CRAZY	LITTLE TEXAS	50
51	47	43	16	NOTHING	DAVID LEE MURPHY	51
52	64	—	2	HEART'S DESIRE	LEE RAY PARNELL	52
53	53	53	20	I WILL ALWAYS LOVE YOU	DOLLY PARTON & VINCE GILL	53
54	66	—	2	ALL YOU EVER DO IS BRING ME DOWN	THE UNDISCOVERED COUNTRY	54
55	58	63	10	SHE CAN'T SAVE HIM	ISA BROOK	55
56	50	66	3	LET YOUR HEART LEAD YOUR MIND	SHAWN BUCKLE	56
57	57	60	10	SOLID GROUND	ROCKY SHAW	57
58	67	75	3	HOW THAT'S ALL RIGHT WITH ME	WANDY BARNETT	58
59	63	—	2	EVER IF I TRIED	EMILIO	59
60	68	7	2	ON A BUS (AND YOU ALONE)	TRAVIS TRITT	60
61	59	64	8	DN A BUD TO ST. CLOUD	TREY HAYES	61
62	NEW	1	1	THE RIVER AND THE HIGHWAY	PAUL TILLIS	62
63	63	69	17	RUS A RUBBIN'	PAUL TILLIS	63
64	63	67	18	TROUBLE	MARK CHESNEY	64
65	NEW	1	1	HANGIN' ON	MARK CHESNEY	65
66	72	—	2	1969	4 RUNNERS	66
67	NEW	1	1	RIPPLES	KEITH STEGALL	67
68	61	61	10	WHAT IF JESUS COMES BACK LIKE THAT	COLLIN RAYE	68
69	70	—	2	LADY'S MAN	ROB CROSBY	69
70	NEW	1	1	HEADS CAROLINA, TAILS CALIFORNIA	JOE DUFFIE	70
71	62	65	10	THE FEVER	GARTH BROOKS	71
72	73	—	3	ALL I WANT IS A LIFE	TIM MCGRAW	72
73	75	—	2	WORTH THE FALL	BRETT JAMES	73
74	73	—	2	WE'VE GOT TO KEEP ON MEETING LIKE THIS	PAUL CHERESTY	74
75	RE-ENTRY	2	1	IT'S MIDNIGHT CINDERELLA	GARTH BROOKS	75

Records showing an increase in detections show the previous week, regardless of chart placement. Airplay awarded for the week ending Jan. 27, 1996. Records with a "—" indicate that the song was not in the chart for the week ending Jan. 27, 1996. Records with a "—" indicate that the song was not in the chart for the week ending Jan. 27, 1996. Records with a "—" indicate that the song was not in the chart for the week ending Jan. 27, 1996. Records with a "—" indicate that the song was not in the chart for the week ending Jan. 27, 1996.

Billboard Top Country Singles Sales

FOR WEEK ENDING JAN. 27, 1996



THIS WEEK	LAST WEEK	TWOS	WEEKS ON CHART	TITLE	ARTIST	WEEKS ON CHART
1	2	3	9	IT MATTERS TO ME	FAITH HILL	1
2	1	2	16	I'M OUTTA HERE WOMAN IN ME	SHANIA TWAIN	2
3	3	1	21	WHEN BOYS WERE GIRLS	TIM MCGRAW	3
4	4	4	9	CAN'T BE REALLY GOOD	TIM MCGRAW	4
5	5	5	15	THAT'S AS CLOSE AS I'LL GET TO LOVING YOU	AARON TIPPIN	5
6	8	13	7	NOT THAT DIFFERENT	COLLIN RAYE	6
7	10	15	10	WHAT I MEANT TO SAY	WADE HAYES	7
8	9	8	11	REBECCA LYNN	BRYAN WHITE	8
9	7	6	10	THE CAR	JEFF CARSON	9
10	6	5	16	WHEN BOYS WERE GIRLS	JOHN MICHAEL MONTGOMERY	10
11	20	21	7	WHEN BOYS WERE GIRLS	TY HERNDON FEATURING STEPHANIE BENTLEY	11
12	16	18	11	WHEN YOU SAY NOTHING AT ALL	ALISON KRAUSS & UNION STATION	12
13	13	12	15	IN PICTURES	ALABAMA	13

THIS WEEK	LAST WEEK	TWOS	WEEKS ON CHART	TITLE	ARTIST	WEEKS ON CHART
14	17	11	13	ANGELS AMONG US	ALABAMA	14
15	14	13	13	TEQUILA TALKIN'	CONESTAR	15
16	15	17	11	YOU HAVE THE RIGHT TO REMAIN SILENT	PERFECT 10	16
17	22	22	4	BIGGER THAN THE BEATLES	JOE DUFFIE	17
18	12	10	17	WHY NEEDS YOU BABY	CLAY WALKER	18
19	11	14	19	NO MAN'S LAND	JOHN MICHAEL MONTGOMERY	19
20	19	23	30	SOMEONE ELSE'S STAR	BRYAN WHITE	20
21	22	24	9	I'M NOT STRONG ENOUGH TO SAY NO	BLACKWAX	21
22	21	25	9	NOTHING	DAVID LEE MURPHY	22
23	14	1	26	PARTY ALL NIGHT LONG	DOUGIE STONE	23
24	NEW	1	1	NOT ENOUGH HOURS IN THE NIGHT	DOUGIE STONE	24
25	NEW	1	1	HYPNOTIZE THE MORN	CLAY WALKER	25

Records with the greatest sales gains this week. *Repeating industry data. America certification for sales of 500,000 units. **RIAA certification for sales of 1 million units, with multiplum titles indicated by a number following the symbol. © 1996, Billboard/RIAA Communications and SoundScan, Inc.

Hot Latin Tracks

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 96 LATIN MUSIC STATIONS ARE ELIGIBLE FOR THIS ANALYSIS. © 1994 BROADCAST DATA SYSTEMS. ALL RIGHTS RESERVED.

[illegible]

Artists & Music

Anticipation Builds For Chilean Festival

Editor's note: Due to a production error in last week's issue, an item on Antônio Carlos Jobim appeared in incomplete form. It is appears here in its entirety.

VIÑA BACK ON TRACK: One month after ironing out several snafus with Chilean television network Megavisión, organizers of the Viña del Mar song festival have announced that the event will take place Feb. 14-19 at the Chilean seaside resort.

Problems arose with the festival in mid-'95, when Viña's municipal leaders and Megavisión, which broadcast the event, began bickering about issues relating to production, financial support, and selection of guest artists for the show. There was talk of dropping Megavisión, whose contract ends this year.

A series of meetings resolved the problems between the two parties, and they are both working full-steam to support Chile's most important musical happening. In addition, Megavisión reportedly has renewed its contract to air the program.

Already announced to perform at Viña are Sony Discos' Ricky Martin, Sony Chile's Los Tres, Warner Mexico's Café Tacuba, humorist Julio Sabala, and techno group 2 Unlimited.

Other acts expected to confirm are Warner Mexico's **La Ley**, EMI Chile's **Illapu**, Mercury's **Gianlucca Grignani**, and PolyGram Mexico's **Pedro Fernández**. The biggest stir around the event, however, is the possible appearance by Warner Mexico superstar **Luis Miguel**.

But the Mexican heartthrob is reportedly asking \$500,000 to appear at Viña. To cover that cost, Viña's city government is



by John Lannert

attempting to put together a package that would include a television special and a live concert, possibly at the seaside resort of La Serena. Miguel has sold more than 500,000 units in Chile (gold certification is 15,000 units). His only performance at Viña took place in 1994.

Megavisión will televise Viña del Mar live throughout Chile. Mexican media giant Televisa—a prominent Megavisión shareholder—will broadcast an edited special of the event in Latin America, the

U.S. and Europe.

NEW "TOM": In 1987, a Brazilian construction firm called Odebrecht commissioned Antônio Carlos "Tom" Jobim to cut an album that would be distributed to the company's clients. Jobim had unlimited financial resources and creative liberty in recording what would become unknown to the public, a critical masterpiece. Only 4,000 copies were pressed; they were distributed to Odebrecht's customers, as well as to schools, libraries, and museums. Now, through an agreement between Jobim's family and Odebrecht, the commissioned album is being released.

Titled "Tom Jobim Inédito," the two-CD package contains 24 cuts, eight of which had not been previously recorded by Jobim. Among the new tracks is one of Jobim's first songs, "Imagina," written

(Continued on next page)

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LATIN TRACKS A-7

TITLE (Publisher - Licensing Org.) / **Sheet Music** (Dist.)

30 **ADORA SILE** (Sony Music, ASCAP)

31 **AMAROTO** (BMG Songs, ASCAP)

32 **AMERICI IN TREI BRASO** (BMG Songs, ASCAP)

33 **AMIGOS** (Caribbean Waves, ASCAP)

34 **ANOR** (Copyright Control)

35 **COLOMBANO** (A & M Music, BMI/MTI)

36 **BLACKMAN** (BM/Peace Rock, BMI)

37 **COQUETA** (Copyright Control)

38 **ENAMORADO DE UN FANTASMA** (Edesense, ASCAP)

39 **ERES ASI** (Copyright Control)

40 **ESO ME GUSTA** (Vander, ASCAP)

41 **ESTUPIDO ROMANTICO** (Peace Rock, BM/Lone Iguala, BMI)

42 **EXITOS T M** (WEA Latina, ASCAP/Universal, ASCAP/Nelmed Music, ASCAP/ASCAP/Sony)

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- 12 **LADRONES DE ALGODÃO** (Sany Labrune, B&W)
- 13 **LEONARDO E OS 26** (Glenys Rapp, B&W)
- 40 **LAZOS DE AMOR** (Fernando, SESAC)
- 14 **LIZA CORAZÓN** (Rita ASCAP, Low ASCAP)
- 15 **LOVE AND COQUETRY** (ASCAP, B&W)
- 16 **MARIA** (Donatello, SESAC/Sony Labrune, B&W)
- 17 **MARIA CORAZÓN** (ASCAP/Amfibi, ASCAP)
- 18 **ME COSTA GORDAS** (G&P, Sany)
- 19 **ME GUSTA TU VIEIRA** (Sany, Sany, G&P)
- 20 **MÉ GUSTA DE GORDAS** (Sany, Sany, G&P)
- 21 **MÉ GUSTA DE GORDAS** (Sany, Sany, G&P)
- 22 **NADA** (Coquetry, Contem)
- 23 **NO PUEDO MAS** (Sany Entertainment, B&W)
- 24 **PAGO DEL HORROR** (ASCAP)
- 25 **PELO MODERNO** (F&P, B&W)
- 26 **POR AMOR A MI PUEBLO** (Lima Lima, SESAC)
- 27 **QUEEN** (Coquetry, Contem)
- 28 **S-MIX** (G&P, Sany, Sany, G&P)
- 29 **S-MIX** (G&P, Sany, Sany, G&P)
- 30 **TO TÔ VAS** (Fernanda, SESAC/Univassu, ASCAP)
- 31 **SUAVE** (Oreio-Spanish, B&W)
- 32 **TO LO PUEDO A TI** (Rita ASCAP, ASCAP)
- 33 **TO LO PUEDO A TI** (Rita ASCAP, ASCAP)
- 34 **TO LO PUEDO A TI** (Rita ASCAP, ASCAP)
- 35 **TO LO PUEDO A TI** (Rita ASCAP, ASCAP)
- 36 **TO LO PUEDO A TI** (Rita ASCAP, ASCAP)
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- 38 **TO LO PUEDO A TI** (Rita ASCAP, ASCAP)
- 39 **TO LO PUEDO A TI** (Rita ASCAP, ASCAP)
- 40 **TO LO PUEDO A TI** (Rita ASCAP, ASCAP)








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Top Jazz Albums.

THIS WEEK		LAST WEEK		WEEKS ON CHART	ARTIST	COMPILER FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS (CHECKED, COMPILED, AND PROVIDED BY SoundScan)	TITLE
						LABEL & NUMBER (DISTRIBUTING LABEL)	
1	NEW				VAN MORRISON WITH GEORGE FAME & FRIENDS	***** No. 1 *** COLUMBIA 63794	LET'S GET THIS BEGGING ON
2	1	12			TONY BENNETT	COLUMBIA 67195	HERE'S TO THE LADIES
3	5	10			TONY BENNETT	COLUMBIA 64214	LEAVING LAS VEGAS
4	3	81			ALTA FITZGERALD	VERVE 51004	MTV UNPLUGGED
5	4	109			OSCAR PETERSON	TELARC 8332	THE BEST OF THE SONGBOOKS
6	2	9			DELL SANDBORN	MELART 5179660	CHRISTMAS
7	7	42			DELL SANDBORN	MELART 5179660	PEARLS
8	6	33			WYNTON MARSALIS & ELLIS MARSALIS	COLUMBIA 63794	JIVE COOL'S BLUES
9	8	33			SAUNDRA	MALDEN 4545040000000	THE BRIDGES OF MADISON COUNTY
10	11	14			KEITH JARRETT	AT 01217	AT THE BLUE NOTE SATURDAY JUNE 4TH 1994 1ST SET
11	13	13			GERALD ALBRIGHT	ATLANTIC JAZZ 82396	GIVING MYSELF TO YOU
12	16	36			ETTA JAMES	PRIVATE 42129	TIME AFTER TIME
13	11	119			SAUNDRA	MALDEN 4545040000000	SWINGING AROUND
14	18	41			RACHELLE FERRELL	BLUE NOTE 2700000000	FIRST INSTRUMENT
15	14	22			ANTONIO CARLOS JOBIM	VERVE 51004	THE ANTONIO CARLOS JOBIM SONGBOOK
16	12	99			BILLIE HOLIDAY	VERVE 51004	BILLIE'S BEST
17	18	135			HARRY CONNICK, JR.	COLUMBIA 53172	25
18	19	9			MILES DAVIS	LEAGUE 6733000000000	HIGHLIGHTS FROM THE PLUGGED NICKEL
19	25	6			JOHN COLTRANE	IMPULSE 310640	STELLAR RESIDUES
20	4	1			STAN GETZ	AT 01217	THE ESSENTIAL STAN GETZ: THE GETZ SONGBOOK
21	23	14			DAVE BRUBECK WITH SPECIAL GUESTS	ATLANTIC 8140	YOUNG LOONS & OLD TIGERS
22	17	112			TONY BENNETT	COLUMBIA 67195	STEVIE GOLF
23	RE-ENTER				MARK WHITFIELD	VERVE 52023	7TH AVE. STROLL
24	24	74			GROVER WASHINGTON, JR.	COLUMBIA 64319	ALL MY TOMORROWS
25	RE-ENTER				ETTA JAMES	PRIVATE 42114	MYSTERY JOY

TOP CONTEMPORARY JAZZ ALBUMS..

THIS WEEK		LAST WEEK		WEEKS ON CHART	ARTIST	COMPILER FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS (CHECKED, COMPILED, AND PROVIDED BY SoundScan)	TITLE
						LABEL & NUMBER (DISTRIBUTING LABEL)	
1	5				QUINCY JONES	QUEST 43473/WARNER 800	5 weeks at No. 1
2	1	163			KENNY G	ARISTA 8000	10 weeks at No. 1
3	4	6			JERALO OAMMENT	QWP 9623	THINKING ABOUT YOU
4	3	10			DAVE BRUBECK	MERCURY 52875	MOODS
5	6	21			FOURPLAY	WARNER 8000	ELIHER
6	13	3			SAUNDRA	ARISTOC 3200300000	GET SHORTY
7	9	10			RONNIE CRAWFORD	BLUEMON 526426	NAKED AND TRUE
8	10	14			BONEY JAMES	WARNER 8000	SEDUCTION
9	11	14			NAKE	QUEST 43473/WARNER 800	NAKE
10	12	18			THE JAZZMASTERS	ACE 2049	THE JAZZMASTERS II
11	16	9			DAVID SANDBORN	WARNER 8000	LOVE SONGS
12	15	15			VARIOUS ARTISTS	QWP 9623	THE BEST OF THE BEATLES
13	15	18			JOHN TESH PROJECT	QUEST 43473	SAK ON THE BEACH
14	5	8			RUSS FREEMAN	QWP 9623	HOLIDAY
15	NEW				JOHN TESH PROJECT	QUEST 43473	SAK ON THE BEACH
16	NEW				BOBBY McFERRIN	BLUE NOTE 31672/CAPITOL	BANDZOOM
17	12	2			GEORGE BENSON	WARNER 8000	THE BEST OF GEORGE BENSON
18	12	16			VARIOUS ARTISTS	BLUE NOTE 31672/CAPITOL	JAZZ TO THE WORLD
19	13	32			INCognito	FORCAST 5100000000	100 DEGREES & RISING
20	23	20			KEIKO MATSU	WHITE GAZ 77272727	SAPPHIRE
21	18	43			NAJEE	52875	SHARE MY WORLD
22	6	20			DAVID SANDBORN	WARNER 8000	THE BEST OF DAVID SANDBORN
23	RE-ENTER				ALEX BUNGBURN	ICA 6666	TALES FROM THE BRIDGE SIDE
24	16	16			MICHAEL FRANKS	WARNER 8000	ABANDON O GARDEN
25	22	10			BOBBY CALOWELL	5N-DROME 8340	SOUL SURFIVOR

*Albums with the greatest sales gains this week. **Recording Industry Assn. of America (RIAA) certification in sales of 50,000 units. A RIAA certification for sales of 100,000 units with each additional million indicated by a number following the symbol. All albums available on cassette and CD. *National retailers only available. **Indicates past or present Billboard. © 1996, Billboard/BBJ Communications, and SoundScan, Inc.



by Jim Macnie

LARGENSMALL: Evidently, it's wise for labels to make single-disc releases of the highest-visibility and highest-coveted sound. That's what settled on the holiday season, a time when multialbum sets traditionally get a boost in sales because of gift-giving, retail reports placed boxed sets' simplified offering way ahead of the pack. SoundScan's account of two major titles is telling: **ECM's Keith Jarrett's "At The Blue Note: The Complete Recordings"** consists of six discs. It has sold 3,300 units. But sales figures for the record called from the net, "At The Blue Note: Saturday June 4th, 1994, 1st Set," clock in at around 22,000. It stands at No. 10 on the Top Jazz Albums chart. Similarly, Miles Davis' "The Complete Live At The Plugged Nickel 1965" on the Columbia Legacy label boasts a sales figure of 6,400. Its little brother, "Highlights From The Plugged Nickel," has sold 10,000. It's at No. 18. Economics being what they are, more people are going to test the waters with the less-costly version. But an interesting and probably unanswerable question looms: How many of those who bought a single disc wound up purchasing the whole enchilada?

Speaking of boxed sets, one of the most interesting pieces to arrive at the end of 1995 is the 10-disc "Testament: A Conduction Collection," a New World release of wholly intrepid, imaginatively sculpted, and generally generous music by Lawrence "Butch" Morris. The 49-year-

old advocate of spontaneous invention has said he's in search of "flexible music" and has created a vocabulary of physical signs and gestures to lead improvisers through labyrinthine sound. The orchestra assembled to accomplish that goal span the globe, making "Testament" one of modern improvisation's mightiest statements. Bruce Gallanter of Downtown Music Gallery, a specialty shop in Manhattan, N.Y., that features indie jazz titles, has sold several copies of the piece since its arrival in December. "It's a sizable item, so people were cautious," Gallanter says. "But there was a lot of talk about the collection, definitely."

ETC.: These days, full-service bookstores are music sellers, too. And in case of Borders Books & Music, part-time clubs. Blue Note recording artist Elliane Elias has hooked up with the national retailer; the pianist is about the country doing in-store concerts in support of her new release "Solo And Duets." "A number of the markets she's going to play do not have a performance venue that supports jazz," says Blue Note marketing VP Tom Everett. "The five-jazz infrastructure beyond the Northeast and West Coast is abysmal. We have to look for alternative situations for live performance; the Borders series will give Elliane's fans an intimate experience, which is what the album is all about." On Tuesday (2/3), Elias is at the Chicago Borders on North Michigan Avenue... Irindum, a midtown Manhattan jazz club, has made its mark the last year, becoming a spot where top-notch improvisers perform on a weekly basis. But evidently, music isn't the only art offered by the room. For one month beginning Jan. 16, the photography of Eugene Genovese will hang on the club's walls in a show titled "365—A Year Of Live Jazz." Golgowsky's work includes portraits of Al Grey, Benny Carter, Joshua Redman, and Wynton Marsalis.

LATIN NOTAS

(Continued from preceding page)

when he was 18 and considering leaving the architecture college where he was studying to become a professional musician.

John cut the album with his longtime supporting group **Banda Nova**, a family ensemble featuring John's wife, Ana, and Lorna Jobim, and his son and daughter, Paulo and Elizabeth, as well as his brothers Morelbaum and his wife, Paula, and Danilo Caymmi and his wife, Simone. The album exudes even more of a familial feel, because Jobim recorded several tracks in his home studio, with birds and crickets from the backyard sneaking onto the recording. "We recorded absolutely at home," says Paulo, "without the usual industry pressures."

"Tom Jobim *Instituto* is accompanied by photos taken by Ana Lorna Jobim, along with landscape paintings by her brother R6 de Janeiro. Among the songs recorded are "Eu Sei Que Vou Te Amar," "Desafinado" (with a new introduction), and, of course, "The Girl From Ipanema."

WARNER COLUMBIA ARRIVES: Andr6 Midani, president of Warner Music Latin America, has announced the formation of Warner Music Colombia, effective April 2. Wieland Kafka has been named managing director. Kafka, who helped open Warner Music Chile, was previously that company's managing director.

Replacing Kafka in Chile is Alfonso Carbone, who formerly was international A & R marketing director of West 8. A Warner Music International licensee in Uruguay.

MORE LA LA RANCHERIA: El Dorado Communications, owner of pop station KMQA-FM (La M6sica) Los Angeles, has launched a ranchera/nortena station.

Columbian Quadruple. Broad smiles are the order of the day as Sony Columbia managing director Carlos Guti6rrez, reg. presents Epic recording artist Gloria Estefan with a quadruple-platinum award for her album "Abriendo Puertas," which has sales exceeding 250,000 units. Looking on is Emilio Estefan Jr., Gloria's husband and manager, who co-produced the album.

in L.A., KGRV-AM (Radio Ranchero).

MISCELLANEA: The Tejano Music Awards are scheduled to take place March 2 at the Alamogordo in San Antonio, Texas.

Speaking of San Antonio, BMI is slated to hold in Latin America ceremony there April 25... SDC's Latina has appointed Rolando Infante as regional manager; broadcast licensee, Infante was formerly a licensing executive at BMI... MTV Latino has named Buenos Aires native Alejandro Lacort as its U.S. most recently worked as a model and in TV commercials.

ARGENTINA NOTAS: Warner Argentina star troubadour Flaco P6rez closed his European Latin America "Circus Beat" tour Dec. 16 before 40,000 fans at River Plate Stadium in Buenos Aires. P6rez drew an estimated 250,000 concertgoers to 60 shows. Opening acts for P6rez's grand finale were Argentine Fabiana Cantilo, Polygram Argentina fusion/folkloric act Liliana Herrera, Sony Chile rock stars Los Perich6s and unsigned female group Act6 Maria Marta... "Cao Cerr6s," the jazz-legend album on Main/DIN from Argentina's celebrated bluesman Norberto "Boppy" Napolitano, features guest performances by state-of-the-art notable John Lee Hooker, Carmine Appice, and Descon Jones, as well as cameo appearances by honoree notable Carlos Cardullo, Botafogo, Peteeco Carabal6, Alejandro Lerner, and Fabian Quintero.

Buenos Aires-based wholesaler DEN kicked off its distribution push with Rykodisc in December by releasing Frank Zappa's "Strictly Confidential," which was supported with vigorous promotion at radio and retail. Other Rykodisc product put out by DEN includes albums by Sugar and Morphine, plus Elv6 Costello reissues... Thanks to a suggestion made by the producer team of Gustavo Santolucito and And6s Kerpel to Island's Chris Blackwell, avant-garde dance group De La Guardia recorded its first album for Island in Los Angeles. The record was cut shortly after the ensemble's European tour.

Avoidance in preparing this column was provided by Juan Pablo B6nabarre, Steve B6nabarre, Marcelo Fernandez, R6nald in Buenos Aires, and Mar6n Elena Fernandez in Los Angeles.

Hannibal Work Finds Wide Audience

AFRICAN PORTRAITS: Getting a jump on Black History Month, Teldec is releasing this week "African Portraits," a jubilation, multimedial oratorio by Hannibal (formerly known as Hannibal Petersen and Hannibal Lukembe), in a live performance by the Chicago Symphony under Daniel Barenboim and a host of guest artists and ensembles. "African Portraits," a tale that begins with harrowing accounts of the slave trade in the 17th century and ends in the present, summarizes the music of Africa and African-Americans on Western orchestral style.

Since its debut performance at Carnegie Hall in 1963, the piece has won the American orchestral world, and has answered the prayers of administrators looking for authentic ways to reach out to their black communities. So far, it has been presented by nine orchestras, including those of



by Heidi Waleson

Baltimore, Detroit, and St. Louis (Philadelphia is scheduled for next season), all of which have imported or assembled the African-American choruses, African drummers, jazz ensembles, and blues and gospel singers required for the 50-minute work.

The Chicago recording features, among other things, remarkable performances by African griot (troubadour) Ahaji "Papa" Banka Samba and gospel singer Jevetta Steele. Hannibal's jazz quartet (he is the trumpeter) is also on the recording.

Teldec's U.S. marketing arm, Atlantic Classics, is promoting the record with Atlantic's black music department, which is under the leadership of Doug Daniel, senior VP of black music. Atlantic is counting on Black History Month in February as a

grass-roots launching pad for long-term momentum. Hence, the company sees the record's promotion as largely press-driven and is mailing more than 1,000 kits to its classical and black music libraries, including black magazines, radio, and TV.

The kit includes a copy of Hannibal talking about his musical and cultural reasons for writing the piece ("Until we deal with each other's histories in a respectful manner, any hope of living together as brothers and sisters is simply a dream"). The video also features tantalizing clips from the Chicago performance, which, in addition to giving a taste of the music, dramatizes the conjunction of musical styles by juxtaposing the colorfully garbed African performers and angsty gospel-style choir with the orchestra dressed in regimental black tie.

One promoter familiar with the Chicago black community is pushing the record there, and a cocktail party for black media, entertainment and arts people went on as scheduled despite the havoc wreaked by the recent blizzard. Atlanta may also hire a gospel promoter to work the record's gospel cut, and in February, Hannibal will take part in the Atlantic black music department's ongoing series of lectures and events, "Our Roots Run Deep." Other activities are also slated for Hannibal as part of a long-term plan.

AFRICAN-AMERICAN PORTRAITS: Less flashy, but also interesting is the Afrocentric-distributed Classics "Witness" series of African-American music, which is releasing its second volume, "The Music Of William Grant Still," in February for Black History Month. Philip Brunelle and the excellent Plymouth Music Series of Minnesota perform some of Still's lesser-known works, including the oratorio "And They Lynched Him On A Tree" and the ballet "Miss Sally's Party." The first "Witness" volume, released last June, was "Spirituals And Gospel," also performed by the Plymouth Music Series forces, "Volume III," due this fall, will focus on black female composers, and "Volume IV" to be released next year, will include music by various 20th-century composers.

WHERE IS IT? If you need to know what the orchestra in the city you're visiting next week is playing, you can find out by dialing into the Internet's World Wide Web and checking out the new site "CultureFinder" (<http://www.culturefinder.com/>). Under a sponsorship service, founded by New York-based Eugene Carr and sponsored by Lexus, has several areas including "Calendar," a database with full-season calendars of the largest performing arts organizations in the U.S. and Canada plus some international events; "News And Interviews," which promises "the opportunity to chat live with the leading classical artists," and "Library" which provides in-depth information about classical music, opera, and dance, with notes linked to concert listings and audio and video Classical CD for current info on recordings. "CultureFinder" also promises "CultureShops," which will stock CDs, video, CD-ROMs, and other gifts, and "Contact," billed as "a new international team of cultural

TOP CLASSICAL ALBUMS™

THIS WEEK				LAST WEEK				WEEKS ON CHART				ARTIST				TITLE			
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by																			
★ ★ ★ NO. 1 ★ ★ ★																			
1	2	57	SOUNTRACK ● www.sountrack.com										IMMORTAL BELOVED						
2	1	13	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ALBUM: 55004 / 11:03:00 / 5.90										CHANT II						
3	5	70	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ALBUM: 55102 / 11:03:00 / 5.90										CHANT						
4	7	72	CARRERAS, DOMINGO, PARAVOTTI (MEHTA) ▲ LONDON 43053 / 10:58:00 / 7.25 / 5.90										THE 3 TROPICS IN CONCERT 1994						
5	5	276	CARRERAS, DOMINGO, PARAVOTTI (MEHTA) ▲ LONDON 43053 / 10:58:00 / 7.25 / 5.90										IN CONCERT						
6	7	10	WARSAW SYMPHONY ORCHESTRA (DEBSKI) LONDON 44815 / 10:58:00 / 13.50 / 5.90										THE CHOR						
7	6	17	CECILIA BARTOLI LONDON 44815 / 10:58:00 / 13.50 / 5.90										A PORTRAIT						
8	15	2	YO-YO MA CALIFORNIA 6713 / 9:58:00 / 15.90										DYORAK: CELLO CONCERTO						
9	8	26	SAINT PAUL CHAMBER ORCHESTRUM (KERRIN) SANTO PASCALIS 6400 / 9:58:00 / 15.90 / 5.90										PAPER MUSIC						
10	9	34	BERLIN PHILHARMONIC (KARANJAN) ALBA 42576 / 10:58:00 / 15.90 / 5.90										ADAGIO						
11	10	18	GERSHWIN WOODHOUSE MONSIEUR 42576 / 10:58:00 / 15.90 / 5.90										GERSHWIN: THE PIANO ROLLS VOL. 2						
12	11	29	LUCIANO PARAVOTTI LONDON 44815 / 10:58:00 / 13.50 / 5.90										PARAVOTTI IN CENTRAL PARK						
13	12	2	SEQUENTIA DEUTSCHE HARMONIE MANDOLIN 77346 / 9:58:00 / 5.90										VOICE OF THE BLOOD						
14	13	10	KEITH RAPLEY PCW 2150 / 10:58:00 / 13.50 / 5.90										HANDLES: SUITES FOR KEYBOARD						
15	14	21	YO-YO MA CALIFORNIA 6713 / 9:58:00 / 15.90										PORTRAIT OF YO-YO MA						

WOMEN EXPAND NUMBER, SCOPE OF ROLES IN REGGAE

(Continued from page 1)

shaping today's reggae music. And while some cite the presence of a "glass ceiling" limiting their professional opportunities, women are beginning to make their mark in the remaining major holdouts—the recording studio and the stage.

"This is a really great time," says New York-based Lousie Crown president Lesa Cortes, who, in her former position at Mercury VP of A&R, signed top reggae artist Buju Banton, now part of her label's small, diverse roster. "Women are involved from management to running labels to being very intimately involved on the creative side," Cortes says.

"If we went back 10 years, any one of us would be the lone wolf out there," she adds. "We represent an important part of the boys' club, although there's been many men who've supported us and, more importantly, supported the music. Things have definitely changed, and we're evolving within the industry, but I guess I'm different levels, so we have an opportunity to make a difference."

Among those who have already made a difference is Grange. Raised as the tough streets of western Kingston, Jamaica, and a former teenage president of her local youth club, Grange took charge of the community's cultural programs. After emigrating to Canada, she helped bring reggae to that country; where she promoted concerts and managed a lengthy tour of reggae acts including the Jamaican singers Leroy Sibbles and Ken Boothe.

Following her return to Jamaica, Grange served as a senator and minister of state for information and culture during the last Jamaican Labor Party's government and was largely responsible for drafting and passing legislation that country's recently enacted copyright act.

In the last decade, Grange has been joined by increasing numbers of dynamic women who have assumed key positions in the reggae industry in Jamaica and the U.S.

These people include Poo Woot president Judy Casace, who pioneered dancehall reggae's initial R&B crossover in the mid-'80s with the release of the "Telephone Box" compilation.

In the early '90s a group of A&R, urban music, for Epic, Vivian Scott (now VP at Sony/BMG Music) and Marlene King brought back Specs-Sanchez's Shabba Ranks and Patra in the R&B and pop sectors.

Island Records VP of A&R Maxine Stone, until recently a Columbia A&R director, signed successful crossover reggae artists Super Cat and Diana King and helped send the hip-hop record of Ini Kamoze to New York City's Hot 100 with "No, 1 on Billboard's Hot R&B Singles chart in spring of 1993.

Elektra/EastWest's lengthy reggae roster counts on the skills of senior marketing director Cheryl Marshall, the Jamaican-American who helped break reggae in a student New York when she was a top promoter at DJ at Syracuse University.

Key female players based in Jamaica include American Trish Farrell, president of Island/Jamaica—a year-old Kingston-based label that aims to bring reggae to the mainstream and the first of R&B or hip-hop releases—and Sharon

Burke, co-founder of Solid Agency, one of Jamaica's most prominent, multiservice music agencies.

GENER DISCRIMINATION?

Many of the women involved with reggae claim little or no resistance to them from their male peers. "Being a woman in the reggae business is no more difficult than being a man," says Jamaican-American Elaine Valentine, co-owner of Brooklyn, N.Y.'s state-of-the-art Kingston Lane, reggae recording studio. A former Elektra artist manager executive, Valentine helped pilot hip-hop/dancehall artist Shineehead's mid-'80s crossover success.

Farrell gives much of the credit for her success to the transition from her role as the Jamaican industry to Island president Chris Blackwell. "I came down here anticipating that it would be hard," says Farrell. "There's definitely a glass ceiling within the industry, but I guess I'm fortunate with the artists and producers I work with. I've also been fortunate because I've been with Island for nine years on the way up," she says. "It's also how you handle yourself; you have to be tough."

"I've been with the men so long I don't know if they're fighting me or not," says Stone, laughing.

According to Tuff Gong International U.S. president Cassandra Goins, gender discrimination is an equal-opportunity problem. "It's not exclusive to reggae industry," she says. "I have never personally experienced it [in the reggae industry]. However, I have experienced it in other facets of corporate America. This is not an endemic to any one specific type of company, be it male or otherwise. Rather, it is a problem perpetuated by unhealthy individuals."

Still, many women in positions of power in the industry say they're getting respect; their younger peers tell a different tale.

Def Jam A&R director Drew Dixon entered the music industry four years ago as an intern. Despite her meteoric rise through company ranks, gender discrimination remains an issue for her.

"I think men, particularly in the music business, have a hard time dealing with women as peers and not as sexual objects," says Dixon. "In my rare objective of women in 'reggae and the hip-hop culture has a lot to do with this. It's very difficult. I'm a lot older than my 25-year might suggest.'"

Many women working in the reggae indie arena in the U.S. and Jamaica also agree that there is a prevailing attitude of male entitlement.

New York-based Jamaican-American Sharon Gordon, who has worked in virtually every aspect of the indie grassroots arena, left one indie label "because as usual, men don't respect women as they should."

Farrell, who has worked with reggae artists for more than 10 years, was pressing the records, setting the distribution dates, doing the marketing, the promotion, and writing the bios—work that I actually did—I would have been responsible for, I saw me as a threat, and I'm constantly seen as such."

Many women report having to adopt a tough stance to match that of the men. "I've been with the music business since 1970," says artist manager and producer Bennett, artist manager and pres-

ident of the Sound System Organization of Jamaica. "I'm in this for money. They find me very aggressive. As a woman, they don't like you. They don't like you. If you're too soft and too humble, they walk on your femininity."

Yet even in the indie arena, some women insist that gender discrimination is not a problem. "I have been very observant where that's concerned," says Marsha Simpson, co-founder with Patricia Richards of Jamaican-based label/management company Pyramid International, adding, "I've been climbing about and achieving." Says Solid's Burke, "I demand respect, so I get it."

LAST TWO STRONGHOLDS

If there is disagreement about the prevalence of gender discrimination within the reggae industry at large, there is widespread concurrence that a glass ceiling does exist in two main areas: "manning" the board in recording studios and—surprisingly—on stage.

Even these important bastions are beginning to crumble, however, or at least display a few cracks.

American Kimberly Martinez Mado produced reggae acts out of Miami and Island/Jamaica's Farrell has begun to produce local singles and develop artists.

Simpson says that she and Richards have produced about 40 songs by such top artists as Capleton, Morrissey, Red Rose, Mikey Spice, Yaccus Africa, and Black Uhuru. "None of these men of female artists aren't allowed to express their own voices" if their only route into the dancehall is mirroring male DJs' portrayal of women as sex objects.

That's the complaint that who gotten attention, like Patra and Lady Saw; are the ones who match the men as far as

slack (sexually explicit) lyrics are concerned," says Jamaican-American Pete Lanier, artist manager, promoter, and coordinator of the Jamaican stand at MIDEM. "They've been willing to play the man's game, and that's the way through the door to the dancehall."

In the past year, the trend in reggae has moved from macho "gun talk and slackness" to spiritual/political lyrics. Despite their swing back to "culture" themes, says Bennett, "we are still waging a fight against lewdness, slackness, and derogatory remarks against women in the industry."

There is a tacit, unspoken rule of female performers in the studio, some of whom say struggling young female artists face the constant threat of sexual harassment from producers in positions of power.

"It's really rough, so rough that at one point all the female singers had affairs with the producers," says singer Diana King, who chose to produce her solo career outside with Stone at Columbia. "They don't want you to move outside of what they're doing. They always want to hold you back. It's so common, and it's so hard. When I was working the hotel desk, sometimes I'd have my job for one day—often without my pay—and have to look for another, just because I couldn't sleep with the entertainment manager or the band leader."

Now that U.S. majors have become more of a presence in the local Jamaican scene through their increased signings, some observers say that the industry is changing for the better. "For the last 20

or 30 years, we promoted the music ourselves through community—our own interaction—like how we buy Jamaican records. Now, it's mostly through the media, which is wonderful, but it also has its seriously bad elements. Nobody developed the women DJs."

The statistic success of Jamaican artists and King is the most verifiable that at least that their careers were built not at home but abroad, where female performers receive more attention from local executives.

According to SoundScan, King's 1995 single "Shy Guy" sold 453,000 units, with the "Therapy" Than Love album reeling up 118,000 units. Patra's 1996 single "I'm a Slave 4 U" sold 110,000 units, with the "Secret of Attraction" album moving 63,000 units.

STILL MORE DOORS OPENING

With more women occupying key positions within the local and U.S. reggae industries, the opportunities for female artists in Jamaica are also increasing on the international scene.

"I'm trying to get more women front and center," says Burke, who works with such female artists as Nadine Sutherland, Brick & Lace, Rene Davis, and top reggae rapper/singer Lady Saw. "They haven't done so before because they've been too reserved. The men are much bolder, and in the highly competitive Jamaican music business you have to be very aggressive."

Specs-Sanchez Music's Grange plans a series of compilations featuring only female artists. "We have some of the most talented female singers in the world."

"If we can focus attention on them, it will add another dimension to the music."

Some women in the business say that dimension won't mean much, though, if the music of female artists aren't allowed to express their own voices—if their only route into the dancehall is mirroring male DJs' portrayal of women as sex objects.

That's the complaint that who gotten attention, like Patra and Lady Saw; are the ones who match the men as far as slack (sexually explicit) lyrics are concerned," says Jamaican-American Pete Lanier, artist manager, promoter, and coordinator of the Jamaican stand at MIDEM. "They've been willing to play the man's game, and that's the way through the door to the dancehall."

In the past year, the trend in reggae has moved from macho "gun talk and slackness" to spiritual/political lyrics. Despite their swing back to "culture" themes, says Bennett, "we are still waging a fight against lewdness, slackness, and derogatory remarks against women in the industry."

There is a tacit, unspoken rule of female performers in the studio, some of whom say struggling young female artists face the constant threat of sexual harassment from producers in positions of power.

"It's really rough, so rough that at one point all the female singers had affairs with the producers," says singer Diana King, who chose to produce her solo career outside with Stone at Columbia. "They don't want you to move outside of what they're doing. They always want to hold you back. It's so common, and it's so hard. When I was working the hotel desk, sometimes I'd have my job for one day—often without my pay—and have to look for another, just because I couldn't sleep with the entertainment manager or the band leader."

Now that U.S. majors have become more of a presence in the local Jamaican scene through their increased signings, some observers say that the industry is changing for the better. "For the last 20

or 30 years, we promoted the music ourselves through community—our own interaction—like how we buy Jamaican records. Now, it's mostly through the media, which is wonderful, but it also has its seriously bad elements. Nobody developed the women DJs."

The statistic success of Jamaican artists and King is the most verifiable that at least that their careers were built not at home but abroad, where female performers receive more attention from local executives.

According to SoundScan, King's 1995 single "Shy Guy" sold 453,000 units, with the "Therapy" Than Love album reeling up 118,000 units. Patra's 1996 single "I'm a Slave 4 U" sold 110,000 units, with the "Secret of Attraction" album moving 63,000 units.

This controversy over sexually explicit lyrics is tangled up further with reggae's roots and dancehall culture.

Reggae has always been the poor man's party, with its creative force "rooted" in the "down town" Kingston ghetto dancehalls. The music's lyrical subjects deal with the "struggle between the uptown 'upper class' and the downtown 'lower class,'" says Burke. Those lyrics also reflect a mentality shared by some "lower class" women.

Many of the women who pack those dancehalls see little hope of achieving that status in their own lives. As they're young, they do the work of the power of their sexuality. So they preen in skimpy outfits while male DJs sing about them. "It's a male, X-rated praise to their bodies. In that way, at least, even dancehall preens to their bodies, at least as a group, are a force to be reckoned with in the reggae world."

"When you go to a dancehall in West Kingston or Brooklyn," says Gordon, "you hear level lyrics like Terror Fabulous' 'Position': 'Hold up your head and cock your bottom! Hold on to the head and hold on strong.' The women go nuts and start doing exactly what the song tells them to do. That's what the girls want in their lives. You have to understand their mindset. These are not cosmopolitan, sophisticated women. It's all about the sexuality; it's about giving the man 'the wickedest slum,' as Beanie Man said. Some of these ghetto girls, they have to have the wickedest slum in their outfits, their styles, their dance moves. People have to understand that dancehall the way ... it has evolved reflects their everyday life. Now they're trying to imitate the dancehall, but it's you, it's no longer the dancehall. It's something else."

Overall, the status of women within the reggae industry is growing in more significant ways, and most agree that, as Burke says, "The sky's the limit for me."

"There are glass ceilings only if you see yourself as existing in somebody else's world," says Gordon. "The challenge to us as women is to build our own world. It's not about separatism, but if we don't fit into the man's world, then we have to create our own. It's not separatism, though, as we human beings are not going to empower ourselves by division. If we all get together, we can find solutions. I team accomplishes more than an individual."

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Media Muse Acquires 50% of N.Y.'s Power Station

BY PAUL VERNA

NEW YORK—MediaMuse, a New York holding company for independent labels and other music-related firms, has acquired 50% of the Power Station recording studio here, according to representatives from both parties.

The deal comes at a crucial time for Power Station. The New York recording institution—which has yielded hundreds of gold and platinum albums, including works by Bruce Springsteen, Eric Clapton, the Rolling Stones, Barbra Streisand, and

David Bowie—recently filed for bankruptcy protection, attributing its ill fortunes to alleged interference from its former lender, Chemical Bank. In a case that is still ongoing, Power Station sued Chemical last October for misrepresentation and mismanagement (Billboard, Nov. 4, 1995).

MediaMuse will not only help Power Station plan its "exit strategy" from bankruptcy, according to studio founder and president Tony Bongiovi, but will also allow him to return to two areas that first brought him into the recording business: production

and A&R.

"Since I've been involved with MediaMuse, my time has already been freed up to oversee the production aspects of it," says Bongiovi. "My job is to oversee the A&R and production aspects of the MediaMuse labels' activities."

Among MediaMuse's holdings are independent labels Gorilla Records and Swerve Records and the New Review of Records, a reviews publication. Gorilla, which was founded in 1984, has released albums by Irish-American band Spiceworks and South African keyboardist Tony Cedras, among others. Swerve is a new urban label; both are based in New York.

In addition to Bongiovi's roles with Gorilla and Swerve, he will continue to bring production deals to other labels. He is currently pursuing deals for Little Rock, A.R., thrash-metal outfit Sickpaine and York, Pa., band the Most Serious Pids.

Bongiovi says, "We would like to put those out on Gorilla, but we also have deals with other labels. The first thing we have to do is take care of Power Station."

For MediaMuse, the 50% purchase of Power Station represents a new area of business. MediaMuse chairman/CEO Terrence Tierney says, "MediaMuse was formed as a holding company to acquire entertainment companies. In addition to Power Sta-

tion, the record labels, and New Review of Records, we're in the business of licensing children's CD-ROM titles and setting up [Internet World Wide] Web sites."

Tierney adds that MediaMuse will

take over the bankruptcy proceedings for Power Station. MediaMuse has already brought in its own counsel to replace the firm that had been handling the Chemical Bank suit, according to Tierney.

A&R, Production, Signing: Paul Ebersold Does It All

BY RICK KILG

MEMPHIS—Musical trends and artists come and go, but it has always seemed that engineers and producers enjoy enviable long careers—as long as they deliver the goods. George Martin, Quincy Jones, Phil Ramone, and many others are testaments to that fact.

But increasingly, studio professionals have fallen prey to the flavor-of-the-month mentality that has afflicted many fine artists' careers. It only takes a couple of months of being absorbed in the studio for some producers to fall out of the top dog when things are heading.

As a way of combating this industry malaise, certain perspective producers are going out of the studio and functioning as their own A&R reps, finding promising talent, striking production deals, and seeing the process through to the signing stage. One such producer/engineer is Memphis-based Paul Ebersold.

Ebersold, whose engineering credits include Sonia Dada, Ai Green, Scruffy The Cat, Joan Jetz, Keith Richards, and Michael Anderson, has helped develop, produce, and land a number of label deals for artists and bands, such as the Eric Gales Band, Screamin' Cheatah Wheelies, Vova Nova, Mother Star, Tora Tora, and his latest project, One, for Mercury Records.

In fact, Ebersold's first album production, Tora Tora, was a major-label release (A&M), thanks to his instincts and initiative.

"I had just gotten out of college, and I had a little studio and was writing jingles," says Ebersold. "Nobody would give me a job, but I eventually started working at Ardent Recording [in Memphis] as a second engineer."

Thanks to his experience at



Ardent, Ebersold now functions in an A&R capacity for the Cema-distributed Ardent label while continuing to maintain his independent-producer status. "I never really got to second any, because while I was learning to do this, I hooked up with Tora Tora," he explains. "I did some pre-production and arranged some songs with them and cut the four-song demo that got them the deal. The record company felt that there wasn't any point in flaking what wasn't broken, so they got me, and, since I was young, Joe Hardy [ZZ Top] produced it with me. The record did really well."

Ebersold feels it is important for producers to develop street-smart A&R skills if they want to have some control over their professional destinies. "I did Eric Gales, the Cheatah Wheelies, and One the same way, meaning that I found them and wrote their deals," says Ebersold. "This way, I am not waiting for someone to go, 'Hey, why don't you do this record?' If I see something that is great, I will do it, and I know that I will do a great job."

"There are so many people who want to produce, because, as far as I am concerned, this is the most desir-

(Continued on next page)



Magnapop Rocks. Priority Records acquires Magnapop has been recording a project at City Lab Studios in Hollywood, Calif., with producer Geza X. Shown standing, from left, are Magnapop vocalist Linda Hopper and bassist Shannon Mulvaney. Seated are Geza X (with his dog Vixen) and Magnapop guitarist Ruthie Morris.

PRO
FILE

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JANUARY 20, 1996)

CATEGORY	HOT 100	R & B	COUNTRY	MODERN ROCK	DANCE SALES
TITLE Artist/ Producer (Label)	ONE SWEET DAY Mariah Carey & Boyz II Men/ W. Allen/Def M. Carey (Columbia)	BEFORE YOU WALK OUT OF MY LIFE/IN THIS AND LIKE THAT (Atlantic) Karin, SoulShack (Ruffalo)	IT MATTERS TO ME Faith Hill (Warner Bros.)	WONDERWALL Oasis (Geffen) D. Noriega (Epic)	FU-GEE'S (Refugee Camp) S. Rims (Ruffalo)
RECORDING (STUDIOS) Engineer(s)	CRAVE HIT FACTORY (New York) Dana Jon Chappelle Jay Helly David Gerson	DARP (Atlanta) Brian Smith, Jay Lean SoulShack	SOUNDSHOP (Nashville) Mike Bradley	ROCKFIELD (Gwent, SOUTH WALES) Owen Morris Nick Brine	PALM TREE (New York) Gary "Moo" Nobles
RECORDING (CONSOLIDS)	SSL 8000G+New VRSP Legend with Flying Faders	SSL 4056E with G Computer	SSL 4054G Plus	New VR with Flying Faders and Recall Automation	Tascam M7000 with Uptown Automation
RECORD(ER/S)	Sony 3348	Studer A827	Sony PCM 3348	Studer A827	Tascam ATR 80
MASTER TAPE	Ampeg 499	Ampeg 499	Ampeg 467	3M 995	Ampeg 456
MIX DOWN (STUDIOS) Engineer(s)	SOVI STUDIOS/ CRAVE (New York) Mick Guzaicki	ENTERPRISE (Los Angeles) Jon Gass	16th AVE. SOUND (Nashville) Steve Marcantoni	ORINOCO (London) Owen Morris	PALM TREE (New York) Gary "Moo" Nobles
CONSOL(ES)	SSL 4056G	SSL 8000 with Utilization	SSL 6000 G Plus with Utilization	New VR with Flying Faders	Tascam M7000 with Uptown Automation
RECORD(ER/S)	Sony 3348	Studer A820	Panasonic 3700 with Appage Filters	Olari MTR 90	Tascam ATR 80
MASTER TAPE	Ampeg 467	Ampeg 499	Ampeg DAT	Ampeg 456	Ampeg 456
MASTERING Engineer(s)	GATEWAY Bob Ludwig	STERLING SOUND Joe Rodriguez	GEORGETOWN MASTERS Denny Purcell	ABBEY ROAD Nick Webb	MASTEROVICE Manny Lescara
CO/CASSETTE MANUFACTURER	Sony	BMG	WEA	Sony	Sony

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EBERSOLD

(Continued from preceding page)

able job I can think of in the music industry," Ebersold continues.

Ebersold says that label affiliations are great for both producer and record company.

"The more work you can do for the label, the more they like you," he notes. "If you deliver a great-sounding demo of four songs, some of which they can take to the radio, then all of a sudden you have yourself a job."

While none of the major-label bands Ebersold has produced have gone on to huge success, the debuts of each exceeded sales of 200,000 units—not a small accomplishment.

"I think I am good at taking a good, live band and getting the power and energy of their sound on tape. I can do that and also add the smarts of a well-produced record that is unobtrusive," says Ebersold. "You have to magnify things in the studio, but I don't believe in overproducing stuff or having 'my' sound."

Ebersold's latest project is the Mercury debut effort by Tempe, Arizona, rock band One. Ebersold, who prefers vintage and analog gear, cut the album on 16-track, 2-inch analog tape and bounced the tracks to a 32-track digital machine.

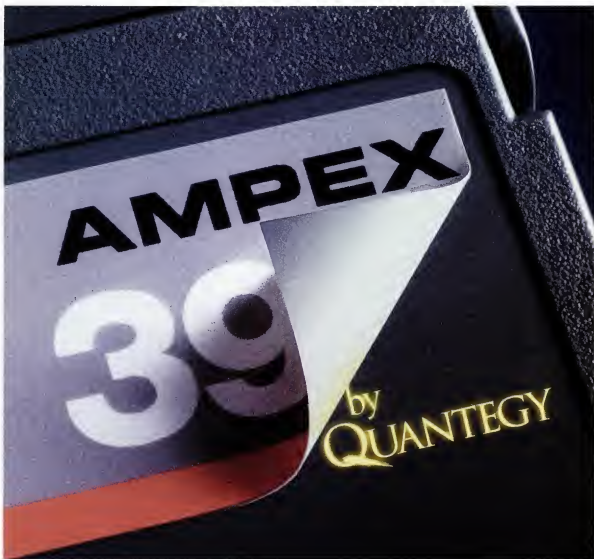
"They are made up of great players, and their songs and the singing are amazing," Ebersold says of One. "Here you have this young woman named Shamsi and her brother Jamal, and they compose these incredibly meaningful, introspective songs that I would almost venture to call poetry," he adds. "Sometimes they lay the songs out, like you would lay a blanket out on a meadow, and sometimes they just slam them down your throat. I like that a lot."

Ebersold says it is the producer's role to mediate differences between artists and labels over the artistic direction of a project.

"The bands will usually say, 'Hey, we are the band, and we have all of this artistic integrity.' And the labels are going, 'So what? We want hit songs!'" says Ebersold. "As the producer, you have to achieve both goals. I don't mind it, because I am really honest about it. If I don't feel like the band has the songs, and they just want their first record to be a release that just establishes their sound, that is entirely justified. However, they have to know, walking into the project, that the label may drop them if nothing happens. They should honestly know how this whole thing works."

"If you want something from the record industry, which is to be able to do this for the rest of your life, you have to be able to give the industry what it wants to enable you to live that goal," Ebersold continues. "The people I met when I was doing the Tora Tora and Eric Gale projects are now VP's of record labels. The relationship that you have with A&R people is very important. You want to do a good job for them, as well as the bands."

Ebersold says time spent recording with an artist is extremely intense. "You crum a three-year friendship into six to eight weeks," he says. "Basically, you're recording the walks in the studio and throws their hearts on the table and just goes at it . . . It is a whole lot of fun and a privilege to be doing this, and, compared to the rest of the world, we have got it totally made."



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A scenic view of a beach in Cannes, France. In the background, the Carlton Hotel is visible, a large, modern building with a distinctive architectural style. The beach is lined with palm trees and other vegetation. In the foreground, the sea is visible, with some beach equipment and umbrellas on the sand.

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MIDEM

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SMALLER LABELS MAKE BIG GLOBAL DEALS

BY RICHARD HENDERSON

Increasingly, American independent labels are migrating to showcase and license product at MIDEM. In another era, a trip to the South of France might have been affordable only by a major, but now a growing number of plucky indies are willing to amortize the cost against the advantages derived from visiting this cosmopolitan marketplace.

TAKING A STAND

Having a co-sponsor alleviates some of the financial pressure. For the fourth



Alligator's Bruce Igner

year, Pat Martin, executive director of NAIRD, will be setting up a coalition booth at MIDEM '96. The booth allows member companies to increase their profile within the Palais des Festivals in an affordable fashion. Martin says participation in the non-profit venture has grown steadily over the years. "In '94, we had eight companies at the booth," she notes. "In '95, there were 14, and this year's booth will comprise 24 NAIRD members." Martin and Mary Newman, NAIRD's director of special projects, see their role at MIDEM as helping members make foreign connections, as well as soliciting foreign memberships in their organization and increasing foreign awareness of NAIRD and its member companies.

Alligator Records, the venerable Chicago blues and roots imprint, has attended MIDEM for five years, partly anticipating in the NAIRD stand for the last three. The label's president and founder, Bruce Igner, says, "[MIDEM] is the

most important thing I do in the year. It enables me to project year-long logistics for promotions and marketing in foreign territories. I've been able to close deals in Spain and Scandinavia, change distributors in Germany, then visit my French distributor when changing flights in Paris on the return trip."

Another NAIRD participant is Wendy Newton of Green Linnet/Neophile, who plans to showcase the Scandinavian world-beat group Vaarinta at MIDEM '96. Other presences in the coalition booth, she enthuses, "NAIRD truly



Green Linnet's Wendy Newton

works to help small labels help themselves—the companies who might have thought they'd always be on Main Street. At MIDEM, we get to meet our peers. It's a great jump-start for the year and an affirmation of our work, getting respect from far away. They could hold it in Lapland, and I'd still go."

NICHE RELEASES

With a growing number of indies visiting French soil, no niche market is too obscure for MIDEM. The dance underground, for instance, is well represented in Cannes. Co Crane, president and owner of Florida's Pandisc, says he is planning to launch some slated releases at MIDEM. "Our primary focus is bass music, Southern-style rap music, but we are also putting out several jungle and house releases in '96, such as Bass Tribe's 'Jungle Bass.' There are plenty of labels out there in markets everywhere. MIDEM is a great way to get up close and personal with them, rather than exchange

always the off-the-wall guy who, out of the clear blue sky, comes by your booth and makes an appointment and you do a deal with him."

For instance, Crane recalls, "At MIDEM '94, on the last day—with more sparse attendance than during the previous peak days—I returned to the booth after lunch, and the fellow in the booth across the aisle told me that two men from Japan had visited our booth a cou-

countries and every conceivable genre of music represented. I start at 8:30 in the morning and work straight through until 7 p.m. What most indies don't realize is that you can't go there without planning ahead. You really have to set up your meetings in advance. Before I leave, I'll have about 35 meetings confirmed. My letters have gone out, and my assistant will leave blocks of time open around the lunch hour. If something interesting comes up, I'll have that extra flexibility to schedule new appointments. I'll end up with a minimum of 50 meetings. It's



intense, but I've been successful in placing a lot of product and developing new relationships. You may not conclude a deal while you're there, but then you



Intercom licensed Booyah Tribe for Germany.



ing faces all year long. We have licensing deals all around the world, and it would be prohibitively expensive to fly everywhere to meet all our licensees. At MIDEM, you go to lunch with the guy from India and later have cocktails with the guy from South Africa.

"Like a lot of companies, we go there with certain goals in mind and certain markets that we want to have contact with. We try to pre-schedule lots of meetings with that in mind. But then there's

ple of times while I was at lunch. He pointed out the booth for the Japanese company Ives, so I went over to find out what these guys were interested in. They only wanted one track from me, but I wound up selling them two albums. It was the start of a great relationship, and now we're negotiating a full label deal with them. This was an important contact for us, and it could only have happened at MIDEM."

David Bercuson, general counsel to Attitude Records, will be attending MIDEM for the fifth time in '96. "You learn the ropes as you go," says Bercuson, "and it can be overwhelming at first. It's unlike any industry convention that I've been to, with so many

could show up with a really hot product and people want to offer you licenses right there on the spot."

"I hadn't been back to MIDEM for some time," says Morey Alexander of the Kent Entertainment group. "But I went back last year and did quite well. We do blues, rap and other kinds of pop music. It's been my experience that business is conducted much more slowly in Europe. At MIDEM, you'll meet the interested parties, do the preliminaries, and then it takes forever to finalize, but we do finalize these deals."

Alexander notes, "It's a handy location, and a beautiful one. I'm going again this year, though we're not setting up a booth. We have our people that we see there: our English representative, strong connections in Germany with the Intercom company that licensed our Booyah Tribe recordings. We see more of our old friends from the U.S.—people we never get to see at home—walking down the street in Cannes." ■

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MIDEM

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MIDEM IS THE RIGHTS PLACE FOR U.S. PUBS

BY RICHARD HENDERSON

As the chief executive of the Reed MIDEM organization, Xavier Roy notes that MIDEM has always been a fantastic platform for independents. Certainly, this has been the case for indie labels in attendance, but recent years have seen independent American publishers gain parity with the majors at Cannes. Unlike some other music-oriented conferences, MIDEM focuses on making deals over locating new talent. It is a playing field tailored for publishers seeking new territories to conquer.

Ralph Peer, chairman and CEO of peer-music, oversees an operation with offices in 30 cities throughout 24 countries. MIDEM has been a regular destination of his for nearly a quarter-century. Of his plans for January '96, Peer waxes philosophical. "There are trends over time,"

he says. "We look [at MIDEM] fresh each year and have questioned attending some years. Acquiring rights at Cannes is an opportunistic affair; we consider the deals and term situation that we know will be coming available. We forge new relationships and strengthen existing ones. Our marketing directors attend and meet there, and we can introduce them to the international community. MIDEM has roots, traditions. The bigger companies can produce a bigger splash sometimes, but you're respected as a professional there."

MEET AND GREET

The opportunity to stage an affiliates meeting is an advantage that MIDEM also offers Evan Meadow, president of Windswept Pacific Entertainment Company, who has been consistently in attendance since 1973. "We can facilitate

concentrated communication without running around the world," says Meadow. "It's additionally convenient in that I'm able, in the week before MIDEM, to attend the National Music Publishers' board meeting in London."

"The benefit is derived from direct contact with people. We've begun and ended romances at MIDEM. Also, the vibe factor can't be discounted—sensing what people think is hot."

"Over the past few years, we've been reorganizing affiliate sub-publishers," Meadow continues. "Currently, we're pretty well settled with everything we've been doing, and a visit to Cannes is more about working on existing relationships. Calling it a 'schmooze-athon' would best sum it up."

Windswept Pacific's senior director of

film & TV, Alexia Baum, is a MIDEM veteran who engages both publishing and creative concerns at Cannes. On the publishing side, she has witnessed Windswept's transition from affiliation with a single major sub-publisher to dealing with smaller boutique foreign pub-



peer-music's Ralph Peer II

lishers—a profitable rearrangement that could only have been facilitated at MIDEM.

Baum feels that the event could benefit from upping the ante on the creative side, however. "More showcases and a greater European A&R presence would benefit MIDEM. There's so much obvious business that could be happening with European artists deserving a presence in the American market."

IN WITH THE NEW

The opportunity for an indie publisher to launch a new project is most attractive

[Continued on page 67](#)



Indie publisher Don Williams reps Isaac Hayes.

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With branch offices in ten countries, we have made a name for ourselves not only with an unbeatable roster of internationally-known Chinese artists, but with over forty licensing and distributing deals around the world.

We Have a History of Success.

Since 1979, Rock has been on the forefront of the music industry. The Rock foundation is in our large repertoire of Mandarin pop music, which has attracted music lovers from across the Chinese Diaspora and beyond. Rock was also one of the pioneers of international music in East Asia, licensing such commendable labels as Arista, Motown, Virgin, BMG and EMI.

We're Growing at an Astounding Pace.

In less than four years, Rock has established ten branch offices throughout Asia.

Since 1992, each of Rock's subsidiary divisions have doubled their revenues yearly. The latest additions to the Rock family will be branches in Japan and Thailand, with the Philippines and Indonesia not far behind.

We're Diverse.

After establishing our name in Mandarin pop, Rock expanded into a company that fosters a broad range of artists and musical styles. Rock's own lineup of artists span the spectrum from pop to heavy metal, rap to folk, Cantonese to English. Rock's branches are working towards establishing production departments and signing local talents in their respective territories.

Rock also handles an almost impossibly broad range of international labels in Asia—the family entertainment label Walt Disney, the expansive Rykodisc/Hannibal, the jazz label Fantasy, the alternative label Restless, the soundtrack label Varese Sarabande, and the classical label Naxos, to name a few. Over forty international labels have chosen to do business in Asia through Rock.

We Know the Region.

Rock has the home-court advantage. Long before major multinationals considered Asia a potential market, Rock was already at the fore-front of popular music within the territory.

There is no better way to reach the people of Asia than to work with a company that was created and built in the homeland.

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Creative marketing has been a cornerstone of Rock Records' success. Innovative marketing strategies have led to the birth of new music



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MIDEM

publishers earn respect for copyrights and deserve royalty treatment

ASIA PACIFIC:

BY MIKE LEVIN

HONG KONG—Music publishers in the Asia Pacific region got two surprises during 1995. They got their second mechanical-royalty payment from Taiwan, and they entered meaningful dialogue with music labels about how to develop the local music business.

The checks from Taiwan—still the region's most important market—demonstrated that a commitment to the royalty system among international record companies is here to stay and gave a wake-up call to domestic indices.

But cooperation between publishers and labels reached only a state of decence. For years, the two sides weren't competi-

tors, but they sure weren't partners. Music companies were far too busy expanding operations to worry about royalty systems that everyone in Asia ignored anyway.

The push by BMG Publishing to bring mechanics into play regionwide, plus the overdue appearance of Warner/Chappell and EMI Publishing, has changed that attitude. For the first time, the subjects of copyright and royalties have become part of every music company's agenda.

PROMISING DEVELOPMENTS

If one overlooks the absurd situation

in China, the acceptance of copyright systems in the Asia Pacific markets in 1995 could help stimulate the industry's next stage of double-digit growth. Such growth is expected during the next 12 months due to four major factors.

1) Piracy has been sliced by up to 80% in each of the region's markets.

2) Taiwan is the fourth country—after Singapore, Hong Kong and Malaysia—to fully integrate mechanical-royalty payments among international labels. Publishers say Indonesia, Thailand and the Philippines will be onboard next year. And BMG Publishing has primed fiercely nationalistic South Korea with a licensing

deal with local Kirin Music Publishing. This is also helping to dissolve flat-fee payments to songwriters and develop a royalty-based system.

3) Deregulated media and a dozen new music broadcasters have strengthened the system of performance-royalty payments.

4) Publishers have finally moved into the A&R business by exploiting new markets for repertoire, widening international songwriters and showing how publishers and record companies can make money for each other.

CD piracy still exists, but, to a large extent, it's switching to non-music software. The IFPI's Asian headquarters reports that Chinese-repertoire counterfeiting will be down to about 30% of sales in Hong Kong and Taiwan by the end of the year, and less in Chinese markets—except China—throughout the region. Political pressure has had a strong effect, but the emergence of royalty awareness is really pushing domestic labels to join the anti-piracy game.

THE CHINA SYNDROME

And then there is China. Despite a strong slate of copyright laws in place throughout the country, Chinese piracy of all software remains virtually uncontrollable.

"I'm tired of hearing about what great strides China is making. We're still losing millions every year, and I honestly can't see an end to it," says the disgruntled representative of one software owner.

The problem will remain high on political agendas for the foreseeable future, but through IFPI action the music industry now worries less about piracy than ever before. With mechanics flowing in half the region's territories, the new focus of publishing executives is repertoire exploitation.

SEX EXPLOITATION

"It's the sexy side of the business—and the easiest to sell," says David Lotterton, Asia Pacific managing director for BMG Publishing. "I think we've been able to



change the attitude that repertoire is simply a one-off thing. It can be used in a hundred different ways—all revenue generating."

Lotterton, who has hired a Chinese A&R manager, was a force behind the recent Pacific Harmony Indonesia 1995, which mixed Eastern and Western songwriters and produced songs that will be released as a regional album. The event also played a part in changing Indonesia's foreign-investment laws for music companies.

Warner/Chappell is becoming a force as well. "We're trying to become part of the evolution of local industries," says regional managing director Harry Hui, who united U.S. songwriters Andy Goldmark and Brock Walsh with Chinese star Jacky Cheung. "This is just the start of a systematic program of using publishers to change how the industry works. The goal is not only to use foreigners in Asia, but to export Asian music overseas."

Newest to the game is EMI Publishing under veteran executive Susanna Ng. Already, the three companies—BMG, EMI and Warner/Chappell—are negotiating with the voice of one, something the labels have never been able to do.

"If we can change the old attitudes of publishers being [un]necessary," says Ng, "I think we can be a big part of the industry's future." ■

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EUROPEAN UNION

central licensing of copyrights sparks fierce competition and suggests need for modification

BY NIGEL HUNTER AND THOM DUFFY

LONDON—Since the emergence of the European single market in the 1980s, no issue within the international publishing community has proven both as groundbreaking and as contentious as the central licensing of copyrights.

Once it became legally possible for any of the national mechanical royalty-collecting societies within the European Union to administer copyrights across the multinational market, competition—and fierce competition at that—was introduced for the first time.

As a result, the European national collecting societies began vying pan-European licensing deals with the multi-



EMI's Martin Bandier

national record companies, in some cases offering agreements intended to woo those companies. But those agreements are now being branded as disadvantageous to the publishers and their composers.

PRESENTING A CHALLENGE

One major publishing company challenging the established order of

mechanical royalty collection is EMI Music Publishing, whose chairman and CEO, Martin Bandier, has set up the company's own international collection agency, the Mechanical Rights Society Europe (MRSE), in Denmark.

MRSE initially is collecting mechanical royalties only for the 10 songs on Simply Red's best-selling "Life" album. But its creation by EMI Music has proven to be a rock cast into a pond with ever-widening ripples.

Explaining the launch of MRSE last November, Bandier noted his resentment over the rebates granted by European national-rights societies to multinational record companies in order to secure central licensing deals with those companies.

He regards this practice as unfair to songwriters and music publishers, whose royalties are diminished by the rebates. Bandier has promised to expatriate fully on the subject and the MRSE during MIDEM.

However, the leading national rights societies—MCPs in the U.K., GEMA in Germany, SDRM in France and STIMRA in the Netherlands—have all commented that EMI Music Publishing's action in setting up the MRSE is not permissible

under existing agreements to which the publishing company is a signatory. In fact, SACEM in France maintains it is entitled under EC law to increase its commission charges if the formation of the MRSE leads to falling revenue.

This is not the first time a new collecting body has been considered to address the concerns of publishers. Three years ago, Anglo-American societies and publishers proposed the European Music Rights Organization (EMRO), in response to what they regarded as discriminatory practices by the European mainland societies. In a piquant turn, according to industry observers, EMRO failed to become a functional reality, largely because EMI declined to participate.

OTHER MATTERS

Ed Heine, managing director of Warner Chappell Music U.K., agrees that there are issues that need investigation in terms of methods employed by the European societies, but doesn't think the MRSE offers a solution. "We believe that working from within, rather than from the outside, is the way to go," says Heine. "Evidently, EMI has given up, but we haven't. They're proceeding in a manner they feel is best, but we don't agree with it. Anyway, discounting [by the royalty collection societies] is just one of many matters that have to be looked at closely."

Other publishers, asked to address the general question of how European licensing is going to change over the coming year, also favor working within the current structure, while pushing for improvements.

"I hope that no changes in our present licensing system will occur, because any further modification can only turn out to the disadvantage of the societies' members," says Michael Kamstedt, president of permusic Europe. "The success of the established societies can only be maintained when they are fully supported by all repertoire owners."

"That doesn't mean there is nothing to be improved, and we will all do our utmost to realize improvements," continues Kamstedt. "Most important is

the appropriate payment for the use of our repertoire, and any attempts to pay less must be prevented."

CULTURAL DEDUCTIONS

EMI's launch of MRSE is part of a simmering stew of issues concerning the European societies and their operating methods. The British Academy Of Songwriters, Composers & Authors (BASCA) also has given voice to rumblings that have been going on for years about "cultural" or "social" deductions made by some societies from the royalties they collect for Anglo-American writers and publishers.

In the summer edition of the BASCA News, under the headline "The Rape Of The British Winter In Europe," general secretary Amanda Harcourt spelled out the cost of these deductions, which affect all writers and publishers who are not direct members of SACEM, SGAE, GEMA and other European national rights organizations. BASCA claims that over 21 million pounds (\$31.5 million) has been lost between 1978 and 1993 because of these deductions.

Harcourt and a delegation visited Brussels in November to lobby members of the European Parliament, and the Academy is supporting the Performing Right Society in the U.K. in its efforts to end these deductions, which BASCA states are unlawful under Article 6 of the European Union's Maastricht Treaty. Harcourt declined to comment on the outcome of the Brussels lobbying pending further meetings.

"I have been asked for a briefing document on the matter by the European Commission, the U.K. Department Of Trade And Industry, and The Friends Of Music group in Parliament," Harcourt says. "I will be going to Brussels again early in 1996."

Growing agitation about the operating policies of the European national societies is behind the plans for GEMA board member Professor Doctor Jürgen Becker to visit the U.K. before MIDEM to address the complaints that have been raised. ■

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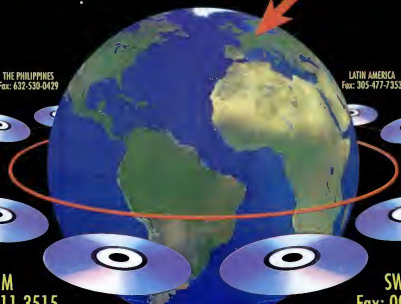
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MIDEEM

LATIN AMERICA

argentina and brazil lead south american representation

BY JOHN LANNERT

For many independent labels in Latin America and the U.S., MIDEEM offers a one-stop opportunity to shop their wares to European companies. As Bernardo Bergert, prominent producer and president of Rave On/BMG Argentina, says, "Going to MIDEEM makes visiting people from 10 countries much easier." At last year's licensing event, Bergert cut a couple of licensing deals with European outfits before signing a distribution deal with BMG.

THE ARGENTINE SCENE

Because of its thriving independent scene, Argentina sends more companies to MIDEEM than any other Latin country. Most firms attend the confa as a way to secure licensing agreements for Argentine dance material or budget-line catalog. But many other Argentine companies, such as Leader Music and M&M, list licensing pacts to bring international product to Argentina.

Luciano Arreal, publicist for Distribuidora Belgrano Norte (DBN), says that DBN signed "all of [its] international deals at MIDEEM, [but] never managed to license any Argentine artists." Among the labels with whom DBN has arranged licensing pacts through MIDEEM events are reggae label R&B Records, blues imprint Alligator and Rykodisc.

Walter Kohn, managing director, MCA Argentina, and former president of indie Main Records, echoes Arreal's comments: "It is impossible to obtain [European] interest for local artists," he says, "but they are shown around anyway."

Other Argentine indie labels that usual-

ly go to MIDEEM are EPSA and Old Morales. Tuti Guanakis, president of Old Morales, says he has garnered licensing interest at MIDEEM for his dance-rooted acts DJ Deró, King Africa, 3 Vampiros and Mercosur.

Not all MIDEEM attendees from Argentina are representing indie labels.



Argentine dance act King Africa

Executives of Argentine society SADAIC, as well as *Prensario* magazine, also attend.

Indie Latino labels from Brazil and the U.S. participate in MIDEEM's convention, as well.

BRAZILIAN COMPILATION

One Brazilian company, Aldisc, is a 15-year-old firm that buys and sells recorded product at international fairs. Aldisc primarily licenses international songs for compilations that are sold to small and mid-size Brazilian companies, including Eldorado, Movieplay and Paradox.

Aldisc owner Geraldo Loewenberg vis-

its MIDEEM regularly and will erect his own stand at this year's event. "Although pretty expensive, the fair is crucial to the ones who do international business," states Loewenberg.

The Brazilian division of Portuguese label Movieplay will set up a stand as well. "We feel there's a growing interest in Brazilian music abroad," says Movieplay sales manager Marcia Nunes, "so we're expanding our participation in the fair in order to provide the international buyers with material from Brazil." With the parent company servicing Europe, Movieplay's Brazilian imprint is expected to sell product only to Asia and America.

U.S.' LATIN GENRES

Like Brazilian music, tropical Latino genres such as salsa and merengue are gaining popularity in Europe. To service this demand, Latino U.S. Indies such as RMM Records, MP Records, Kubaney Records and Hítano Records have been trekking to MIDEEM in recent years.

"We have done deals over there at MIDEEM, and we have exposed our music in Europe," says Tony Moreno, president of prominent tropical-heavy label MP. Moreno says he has signed licensing deals for selected titles with Italy's Duck Records and Spain's Prince Music.

Noting that "a lot of people from Latin America go to the MIDEEM," Moreno adds, "You might not always cut a deal at MIDEEM, but there are a lot of inquiries."

Assistance in preparing this article was provided by Marcelo Fernández Bugar in Buenos Aires and Enor Puaño in São Paulo.

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AUSTRALIA:

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of its own to sell abroad

BY CHRISTIE ELIEZER

MELBOURNE—With some giving credit to MIDEM for up to 80% of their business, Australian independents have been attending the global conlab since 1973.

ENOUGH ALREADY

Unlike previous years, however, Larikin Entertainment will not be picking up any new labels to handle Down Under. As a result of the company's merger with Festival Records last November, CEO Warren Fahey reports, "We now have enough, especially in the classical and world sectors."

An injection of funds from the deal allows Larikin to produce a 44-page color catalog of 200-plus releases. Priorities are "Ochres," by Aboriginal composer David Page of the Bangarra Dance Group; ARIA winner Yvonne Kennedy's "Bouquet Of Melodies," from its Walzing Ham classical-music imprint; and Mark Atkins' three CDs of ambient didgeridoo music.

At Mushroom Distribution Services, managing director Scott Murphy describes "Home Brews" as "the first Australian hip-hop compilation that is world standard." MDS is also seeking

world deals for Melbourne DJ/producer duo Our House and the Sydney-based South American pose brethren.

After recently signing the BlackEyed Susans to American Records, Murphy is seeking a European deal for the "Mouth To Mouth" album, which consolidated

successful Japanese visit in November. Pray TV also will tour Europe in spring behind the Ed Kueper-produced "Swingers Paradise" on Germany's Semaphore label. Shock also anticipates licensing deals for new tracks from the power-pop trio Glide (following major



Our House



BlackEyed Susans

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the band's domestic reputation in alternative circles. Two similar releases are a Killjoys album and the debut EP "Jesus In A Jar" from the teenage trio Pollen.

The Shock Music Group expects positive reaction for its acts. "They're making music that fans can relate to," says Shock A&R exec Sharon Ashworth. "Most have toured abroad to great acclaim; some are considering basing themselves overseas."

The company is seeking a U.S. deal for Bodyjar's "Take A Look Inside," which was issued in Japan by the Real Cool label, in Europe by Sweden's Burning Heart Records and in the U.K. on the Plastic Head label. Bodyjar tours Europe in late spring and summer following a

label and co-management interest in the U.S.). Screamerfeeder's "Fill Your Head With Music," Lust In Space's "Speed Queen" EP and album, Shreen's "Accelerator" (which has Japanese interest) and for Front End Loader, whose '94 U.S. tour met with audience acclaim.

Alberts Productions celebrates its 113th year as publisher by seeking to acquire more contemporary rock, dance and MOR catalogs for its 150-strong collection. Last year, the company set up a U.K. division and revived A&R activities in Sydney. The result, says general manager Fifa Riccobono, "is that three Australian acts have finished product for MIDEM." ■



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MIDEM

JAPAN:

labels dance into other genres and territories

BY STEVE MCCLURE

TOKYO—Eleven a.m. is hardly happy hour, but that's no problem for the Japanese music-industry types holding the traditional "huganwa" sake cash-opening ceremony at that hour on Jan. 21 at MIDEM. The colorful ceremony is just the first in a series of special events planned by various Japanese participants in this year's conference.

AVEX SUCCESS

Laying on the blitz will be dance label Avex D.D., whose Avex Trax label has hit big with dance music in the Japanese market over the past few years. "This year, we're going to expand our booth to double size, so we can include Avex U.K., Avex/Critique from the United States, Avex Hong Kong—with seven meeting rooms, so we can have full-scale negotiations," says Avex D.D. chairman Tom Yoda.

Including artists, the Avex group will be sending 63 people to MIDEM. Avex is planning a showcase concert at 10 p.m. Jan. 21 at Cannes' Whisky A-Go-Go; the featured artists—all from the Avex U.K. stable—will be Eurogroove, T.S.D.,



Avex's Tom Yoda

Jargon, Adeva and Hyper Gogo.

A priority for Avex at MIDEM, according to Yoda, is expansion of its activities into genres besides dance. "We're going to talk about our global licensing business more and try to differentiate ourselves from the majors by emphasizing brand-new, high-quality artists using our own Avex A&R concept," he says.

Avex's success in the dance field has had a ripple effect throughout the Japanese music biz, and other labels and publishers will be on the lookout for good

or cover, says Ichiro Asatsuma, president of publisher Fuji Pacific Music. "Of course, we'll be looking for good songs with good, catchy melodies, as well as dance music," he says. "We'd like to place [dance] masters with Japanese record companies and also find songs for Japanese artists to record." More Japanese performers, Asatsuma explains, want to give Pony Canyon artist their music a dance flavor.

Another Japanese record company that always has a high profile at the annual Cannes confab is Pony Canyon, which, as an independent, values the opportunity to make international contacts that MIDEM represents.

"In past years, we have a lot of music we want to license to overseas companies, and we're also looking for music that we can license for Japan," says Miho Akiyama of Pony Canyon's international business-affairs department. She says Pony Canyon is looking to buy repertoire that's appropriate for the Japanese market as well as music that suits the tastes of people in Southeast Asia, where Pony Canyon has a strong network of subsidiaries.

The five A&R people we're sending to MIDEM will be looking for music from all

genres," explains Akiyama. Pony Canyon is sending a total of 16 people from its Tokyo home office and its subsidiaries. The company is putting special emphasis on getting licensing deals for artists signed to its recently established Sweeta jazz label, such as Herbie Mason and Paul Jackson, Jr.

PUBLISHING RESULTS

Many Japanese publishers attending last year's MIDEM were searching for bargains, as advertisers cut back their budgets due to the recession.

"But I think the recession hit bottom last year, and now we're in an upturn," Asatsuma says.

The Music Publishers Association of Japan (MPAJ) is sponsoring a large MIDEM booth, under the heading "Access: Nippon Where Music Matters." Organizations supporting the Japan booth include the Japanese Society for Rights of Authors, Composers and Publishers (JASRAC), the Recording Industry Association of Japan, the Japan Association of Music Engineers and the Federation of Music Producers Japan.

The MPAJ will be distributing a special sampler CD titled "Access: Nippon '96 A Cross-Section Of Our Music Today." It comprises tracks chosen by member companies to give people in other countries an idea of the current state of Japanese pop.

"It's music that our members want to promote overseas," says Yochi Kudo, the MPAJ's vice secretary general. The tunes include a track ("Poison") by guitar hero Tomoyasu Hotei, three acoustic-guitar instrumentals by duo Gontti and offbeat entries such as "Hal From Heaven," by the interestingly named Hal From Apollo '89.

The MPAJ will also hold a Kick-Off Party Jan. 21 at 5:30 p.m. at Felicia Croisette.

Countering speculation that many Japanese companies would boycott the conference because of French nuclear testing in the South Pacific, more than 200 people from Japanese music-related companies and organizations are attending MIDEM, including 80 traveling as part of the MPAJ's package tour. That tour, however, is being booked with Lufthansa, instead of Air France as in past years, which can be seen as a sign of Japanese displeasure with France's controversial weapons tests. Nonetheless, the Paris-Nice section of the itinerary is booked on Air France. ■



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CANADA

government assists companies in making a strong stand at MIDEM

BY STEVE McLEAN

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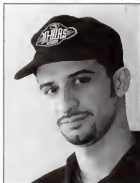


TORONTO—Canadians have comprised one of the largest national contingents at MIDEM for years, and 1996 should be no different. The Canadian



Alex Mair's Music's Alexander Mair

stand has become a familiar meeting place at the Palais Des Festivals, and each year 30 to 35 companies and more than



Hi-Bias' Nick Fornaci

50 individuals can be found there, all eagerly pushing product or looking to license music to take back home. Canada was the first country to consolidate all of its participating companies into one booth, and the concept has proven so successful that it has now been adapted by a number of other nations.

For more than 15 years, the stand has been organized by the Canadian Independent Record Production Association (CIRPA), which handles all the logistical hassles and generally makes sure that things run smoothly. "You arrive and just start doing business," says CIRPA president Brian Chater.

Aside from helping with the stand, Chater also takes advantage of MIDEM to talk with others in positions similar to his. "You can find out what the problems are in other territories, and maybe someone has come up with an innovative solution," he says.

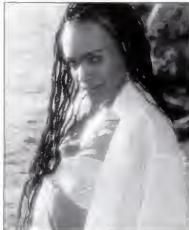
THE SUPPORT FACTOR

The Foundation To Assist Canadian Talent On Records (FACTOR), which helps support domestic artists and producers through both corporate contribu-

tions and federal-government assistance, underwrites some of the costs for delegates attending MIDEM. It chips in 50% of the price of economy airfare, registration and accommodation, as well as a modest per diem.

FACTOR executive director Heather Ostergaard often meets privately with those involved with like-minded foundations from other countries and also has a spot at the stand. "One of the good things about the Canadian booth," she says, "is that you've got people who have been going there almost from the beginning and know who the players are and who's naughty and who's nice. And they're willing to share that information with fellow Canadians to help them get a leg up."

Atmc Music Group president Alexander Mair has spent three months of his life at MIDEM over the course of the past 22 confabs. During that time, he's acquired the rights to some of A.M.'s biggest sellers—Jennifer Warnes' "Famous Blue



Kathy September

Raincoat" and Hagood Hardy's "The Homecoming," to name two. He's also had international success with Triumph and the Nyktos through deals made on the Riviera. Altogether, he estimates that MIDEM has generated at least \$20 million in revenue through product booth



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"If I was starting a record company today, the first thing I would do would be to jump in a plane and go to MIDEM," Blair says. "Anybody who expects to be in the business seriously should plan to go on a regular basis."

EXPORT EXPECTATIONS

Robert LeMay, president of MaGaDa International Inc., agrees. The distributor has no domestic customers but exports



TMP's Frank Davies

more than 500,000 units annually. "Without MIDEM, I'm not in business," says LeMay. "Our customer base in Europe is close to 100, and we get to see at least 80 of them there in a week." LeMay will have a full agenda again this time, as he concentrates on the label side



Represented on compilation: Ed Schwartz

of MaGaDa's business. He now owns the rights to Triumph's entire catalog for Europe, and that will be his major priority. He'll also be pushing such newer rock acts as Anxiety, Diesel Hum, Hassenpfeiffer, Annette Ducharme and Ray Lynch.

This year marks Hi-Bias Records' fifth time at MIDEM, and president Nick Fionucci is looking to acquire some titles for his dance label as well as licensing some of his own artists throughout the world. The focus this year is on Temperance and Shama Davis.

"Almost 90% of our business is international, and this gives us a chance to meet face-to-face with the people we deal with, close deals we've been working on and establish new relationships," Fionucci says.

Frank Davies helped organize the first MIDEM in 1966, when he worked in London, and has attended sporadically ever since. Now based in Toronto as president of TMP-The Music Publisher, Davies' interest in the conference was renewed last year after his joint venture with MCA's publishing operation ended and he was free to seek out new sub-publishers. "I met with tons of people and sorted out the 12 companies that I want-

ed to represent me across the world," he says. "And I've completed deals with them since returning from MIDEM '93." TMP is developing its own productions and will be shopping a new compilation centered around the songs of Ron Hynes, as well as albums from Robert Priest, Murray McLauchlan and Eddie Schwartz. Davies also is looking to help secure international deals for Lawrence Gowan and Mountain.

Fasson Music Group president Daniel Klaus attended his first MIDEM and he envisions that contacts made in Cannes eventually will increase his international business from 10% of total sales to 50% or 60%. He's looking for European and Asian distribution for Laura Vinson, Kathy September, Planet People, Molly's Reach and Farmer's Daughter.

QUEBEC ACTIVITY

Canadian activity at MIDEM is by no means limited to the Canada stand, however. Each year, at least as many companies from the province of Quebec can be found at a booth coordinated by Association Quebecoise de L'Industrie du Disque, du Spectacle, et de la Vidéo (ADISQ). Like the Canadian booth, the Quebec stand is in the same spot each year.

"We don't really need to have our own booth, because the costs are prohibitive and I don't think it would really change anything," says Isba Records president Maurice Velenosi. "In fact, people might not know where to find us." Velenosi has struck a number of international deals over the past decade and

this year is looking to make things happen for Natalie Choquette, DJ Ray, Michael Doster, a few rock acts and a variety of dance tracks.

Audiogram Records general manager Denis Wolff is a veteran of more than 10 MIDEMs, and, while he wants to update his European business partners on releases from the likes of Daniel Belanger and Gogh Van Go, he also wants to pursue opportunities in the Asian market, which has turned on to French-language MOR singers. "There's a Western image that's conveyed by that kind of artist and music," says Wolff, "and they do have an interest in it."

Select Distribution recently aligned with fellow distributor Muscor as part of a Quebec music business merger, and close to 20 labels represented by the two companies will be attending MIDEM. "We always try to provide some kind of additional infrastructure support when they're out there negotiating," says Select national marketing director Mario Lefebvre. "That's probably as important as doing business deals on our own. Our concern has always been to make sure our labels find the proper partners elsewhere, and over the years it's worked out very well." ■

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MIDEM

GERMANY:

MIDEM is crucial to continued popularity of german product

BY WOLFGANG SPANH

HAMBURG—"For us, MIDEM is not just a place where we sell our products worldwide, but also where we meet partners from all around the world—at a cost that is reasonable to us as an independent company," says Bernard Mühlisch, managing director of Zyx Records in Frankfurt, explaining his 20-year enthusiasm for MIDEM.

Thanks to these international connections, Zyx has become the most successful singles label in Germany and is even considered to be a trendsetter, with acts such as Alex Pany, Caught In The Act and the Outhere Brothers.

And there are other independents, such as edel, Castle, Jupiter, Sing Sing or DA music, that can hardly imagine doing business without MIDEM either. The music-business forum has become a type of family meeting place.

This view is shared by Michael Haentjes, owner and managing director of edel. The Hamburg-based independent company has become one of the fastest-growing independent German music companies in the last few years, selling millions of records by such acts as Kelly Family, Fun Factory and Scooter, and successfully outdoing the majors.

Haentjes, who books a large stand in the Palais des Festivals each year, takes a dozen employees to Cannes so that he can respond to every opportunity while they guard his supply of future hits. "The enormous number of appointments that I handle within the space of a few days would normally be impossible," he says. "That's why MIDEM is the ideal supplement to my day-to-day business in Germany."

In the past, Haentjes has been able to sign acts and producers who the majors either ignored or were too cautious to invest in. "Fishing at MIDEM has always been worth our while, because a number of promising fish are always caught in the nets of our critical ears," says Haentjes. "Much talent is required for this."

George Glueck is one of Germany's most successful producers and founder of the hot label Sing Sing, which boasts such acts as B-Block, Lucilectric, Die Doefen and the million-selling Die Prinzen. He also has been attending MIDEM for over 20 years. Glueck meets friends from all over the world to discuss new projects and says, "This is the focus of the industry, and that's why I like coming."

TALENT TRAFFIC

Peter Cadena of Castle Communications is bringing a suitcase full of new products from Germany to Cannes to position them in the international market, although he is not yet willing to disclose any details. "As a small company



Culture Beat

visual art perfectly.

The exhibition will also demonstrate the wide spectrum of culture in Germany. Says Budde, "The music of today's generation of authors and artists in Germany has achieved world-wide recognition." That's why it is particularly interesting to show the tens of thousands of MIDEM attendees some of the outstanding paintings by Max Liebermann, alongside German music.

POPULAR PUBLISHING

German music-publishers expect a repetition of last year's success at this year's MIDEM. A year ago, the joint stand attracted enormous attention from attendees wanting to buy German products for their countries. The stand became so packed, it was temporarily closed.

The managing director of the German Association of Music Publishers (DMV), Dr. Hans-Henning Witgen, says that the chart successes of German productions have continued over the last few months as well. He predicts that pop, rock and

dance stars, such as Real McCoy, Culture Beat, Ernte and Sin With Sebastian, will continue to raise interest in German products at the 1996 MIDEM as well.

He is convinced that young composers of new classical music also will find new markets, because German publishers are releasing CD productions at their own expense in order to establish these promising newcomers in the market more quickly.

Witgen stresses the role of the independent companies in the music publishing business. He thinks that many independent publishers would not be able to establish international contacts as effectively if it were not for MIDEM. The German government agrees and is helping to fund the music publishers stand. Says Witgen, "It's not possible to imagine the business without MIDEM." ■



edel's Michael Haentjes

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Jupiter's Ralph Siegel

with video and audio products, we need MIDEM as the door to the world market in order to sell our products in the 20 most important countries in the world and also to purchase acts." Cadena is very pleased that MIDEM is not a one-way street but rather a hectic intersection of the music market.

Another long-time MIDEM regular is producer/author Ralph Siegel, who has had success with his Jupiter Records for more than 10 years and never misses a MIDEM. "For me, MIDEM is the melting pot of the industry. Not only do I gain new products here but also a wealth of new ideas for upcoming productions. There is no better form of motivation."

PROMOTING THE ARTS

One of the highlights of the 30th MIDEM will be the opening of an exhibition of works by German painter Max Liebermann in the Museum Malmisson on Cannes' Promenade de la Croisette. On display will be pieces from the collection held by Kunststube Berlin as well as paintings on loan from the Musée d'Orsay in Paris and the National Gallery in Berlin.

Music publisher Rolf Budde, who organized the exhibition, explains that the aim of the show is not only to introduce painter Max Liebermann to French art-lovers more than 60 years after his death, but also to show that music complements

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Continued from page 48

to Don Williams, owner of the Don Williams Music Group, who numbers among his eclectic client roster Chicago, George Clinton, Isaac Hayes and Professor Longhair. "MIDEM works much better if you have specific goals."



Windward Pacific's Evan Meadow

says Williams. "Should you have a special project in the works—like the new Internet-based project I'm preparing—that requires the participation of all your affiliated sub-agents, there's no better place than MIDEM. I deal with some 17 agents from different countries. We have lunch and I give them a demonstration. Very efficient."

The creative end of publishing can be attended to with great efficiency at MIDEM by songwriters who maintain their own publishing, as is the case with Roxanne Seeman of Los Angeles' Noa Noa Music. She cites the conference as a good meeting ground for Americans as

Unlike some other music-oriented conferences, MIDEM focuses on making deals over locating new talent. It is a playing field tailored for publishers seeking new territories to conquer.

much as for international contacts. The global attendees are of special interest for Seeman, who has charted with hits in Germany ("Under The Gun" for Sisters Of Mercy) and for Warner Music in Hong Kong. She meets with licensees from Thailand and Indonesia, and annual dinners with reps from EMI Brazil have led to her writing songs for their catalog.

Servicing sub-publishing clients around the world with production music, mostly centered in the realm of dance music, is the principal task for Robin Parry of No Boyfriend Music, who says, "I've been to MIDEM three years, usually alternating years. It was easier for me to make the trip when I was based in the U.K. Now that I'm flying from California, it's harder to justify the expense."

Of peripheral attractions, Parry notes, "You find a lot of interesting labels in the suburban hunker that is the Palais. Each year, there's a growing number of participants with obscure back-catalog titles that they're trying to put out on CD. An indie won't have any problem finding lots of people to talk to. Finding the right person is another matter, though. The directory for MIDEM is invaluable for learning about who's there; it's very well researched." ■

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THE LATEST NEWS AND TRENDS FROM AROUND THE WORLD

Price-Maintenance System Attacked

Japanese Music Industry Fights To Retain Control

BY STEVE MCCLURE

TOKYO—Japanese record companies have begun to fight against treaties that the system allows them to set the retail price of music.

The controversial resale price-maintenance system means that domestically produced CDs cost a uniform 3,000 yen (about \$29) in every store in the

country. The RPM system covers all discs and tapes made in Japan and applies to both domestic and international repertoire.

The system has, however, come under fire as Japan's heavily regulated economy begins to move toward liberalization. Leading the assault is the nation's increasingly influential Fair Trade Commission, which recently produced an interim report that criticized the system for giving consumers a real deal.

Now the Japanese music business is up in arms over what it sees as a threat to its survival.

Sounding the industry's battle cry is Recording Industry Assn. of Japan chairman Shingo Matsuo, who gave a rousing speech in defense of the RPM system at an RIAJ party Jan. 8.

"The RPM system supports the development of music culture," said Matsuo, who is also president of Sony Music Entertainment (Japan), the country's biggest record company. "The FTC is looking at the system only from a narrow economic viewpoint. It has paid no attention to the value of copyrighted material as culture. We have to fight to keep RPM for records and CDs."

Matsuo announced the formation of a special music industry body to coordinate the struggle to preserve RPM before the FTC delivers its final report on the system in March 1988. Dubbed the Music Cultural Conference, it includes as members the RIAJ, the Japanese Society for Rights of Authors, Composers and Publishers (JASRAC), and the Publishers Assn. of Japan; the Japan

Record Stores Assn.; and six other industry groups.

Matsuo concluded his speech by raising his fist in the air and leading the several hundred industry members gathered at the Capitel Tokyo Hotel in a hearty chorus of the MCC's campaign slogan, "Onguku bunka wo namoro!" (Let's protect music culture!)

Also speaking at the RIAJ party in support of keeping RPM were several politicians, including education minister Yoshihiko Shimamura (who has since stepped down) and Communist Party Upper House member Hiroshi Kikuna. The irony of a communist politician telling members of an industrial association to continue fixing their prices seemed to be lost on most of those present.

Although the FTC is officially neutral regarding the RPM issue, the commission clearly sympathizes with the academics who produced the interim report urging the abolition of the price-setting system.

"There is no relation between RPM and protecting music culture," says Kyoze Suzuki, director of the trade practices division of the FTC's executive bureau. "Japan is the only major country that uses RPM to protect its products. Compared with other countries, it doesn't seem logical."

The RIAJ counters by pointing out that in Japan, between 15,000 and 16,000 prerecorded music titles (including non-Japanese repertoire) are released each year by the association's 30 member companies. These titles

(Continued on page 86)



Platinum Van. Van Morrison receives a platinum disc for sales of 15,000 copies of "Days Like This" in Ireland. Shown, from left, are Brian Kennedy, who played on the album; manager Wise Richardson; Morrison; PolyGram Ireland managing director Paul Keogh; and Morrison's fiancée, Michelle Rocca.

Carey's Ubiquitous Japanese Success

BY STEVE MCCLURE

TOKYO—Japan has been very, very good to Mariah Carey.

Her 1994 album, "Merry Christmas," is close to passing "The Bodyguard" soundtrack as Japan's all-time top-selling foreign album.

Carey has three of Japan's top five all-time best-selling international albums—and her third shows in

March at the 45,000-seat Tokyo Dome sold out in less than two hours last month.

Part of Carey's success in Japan can be explained in one word: synergy. Sony used her as its image girl in its 1994 MiniDisc print and TV ad campaign. In fall 1994, her song "All I Want For Christmas Is You" (Japanese title: "Kohitotachi No Christmas") was the theme for the Fuji TV drama "Nijikyūshi No Christmas" (29-year-old's Christmas).



CAREY

Now her face seems to be about everywhere you go, as she pushes a line of lipstick for cosmetics company Kose, which is also one of the sponsors of Carey's Daydream Tour of Japan in March.

The big news, though, is that "Merry Christmas" has now sold 2.5 million copies (including imports), which, according to trade magazine Oricon, is the same number racked up by "The Bodyguard."

The Kose campaign and the hoopla leading up to the Tokyo Dome shows should soon help put "Merry Christmas" ahead of "The Bodyguard," industry watchers say.

"What really boosted sales of 'Merry Christmas' was the TV drama in 1994," says Mako Shibayama of Sony Records' international labels division. "But we really can't pinpoint one thing that explains Carey's phenomenal success in Japan," although

(Continued on next page)

Industry Targets Piracy in Italy

BY JEFF CLARK-MEADS

LONDON—International labels body IFPI and its Italian affiliate FIMI are launching a \$1 million campaign against what they call the "potentially catastrophic increase in piracy in Italy." IFPI says that Italy has the fifth-biggest pirate market in the world and accounts for nearly half of all unlicensed product sold in the European Union.



As a countermeasure, a joint operation, the Federation against Music Piracy (FMP) is due to open in Milan before the end of the month. IFPI and FIMI are investing \$1 million in the operation on behalf of the major record companies. An IFPI representative says, "FPM will track the crime networks that feed off piracy, gather evidence on pirate activity, and hand it to Italian magistrates and press for rapid closure of illegal operations and, if necessary, mass prosecutions."

Heading FPM's activities will be secretary general Enzo Mazza, who has been the Business Software Alliance's Italian anti-piracy coordinator since 1992.

The IFPI representative says of the piracy problem in Italy, "It has escalated dramatically in the last four years: in three recordings now sold in Italy is an illegal product. Record companies are losing nearly \$150 million a year, making Italy the inverse musical black spot of the EU's music market."

"This has potentially dire consequences for local Italian artists. This is an alarming situation, unparalleled anywhere else in the EU."

IFPI says Italy's piracy problems are rooted in two factors: poor law enforcement and inadequate intelligence.

The organization concedes that

(Continued on next page)

EMI's Indie Store Initiative

BY JEFF CLARK-MEADS

LONDON—A new initiative is being launched in the U.K. that is aimed at increasing the success rate of new British bands and lowering the alarming casualty rate of independent record stores.

Starting in mid-January, EMI Records here is telling dealers about its two concepts: the EMI Channel and the EMI Soundbite. Available only to the company's noncorporate customers, the programs are being welcomed as a recognition of the importance of the indie retail sector—particularly in the area of breaking new talent.

Says Richard Wood, chairman of the British Assn. of Record Dealers and an indie retailer, "From EMI's point of view, this will raise the percentage of their acts that they break, and any bit of edge the independent

stores can get is to be greatly welcomed."

The EMI Channel is an umbrella for a range of communication channels, including a magazine, a fax-based information service, and regularly released CD samples. The magazine will initially focus on EMI acts, but will later be expanded to cover wider areas of interest to retailers, as well as providing a forum for their views.

Project consultant Graham Samuel's says, "EMI speaks most effectively to those stores that its reps visit. They are people best to those people with whom it has a telephone relationship, but there are a range of retailers outside that don't deal with us at all. The EMI Channel intends to have a communication with all independent retailers."

Excluded from the project, though, will be the U.K.'s largest indie, Andy's Records (which has almost 30 stores), as EMI regards the chain as outside the scope of the initiative. However, the programs will be open to all other

independent operations regardless of whether or not they currently deal directly with EMI.

Samuel's stresses that the EMI Channel will be a two-way process and that the company will use it to listen to the views of the stores. "This is a long-term, ongoing program. We recognize independent retailers as being independent, and they will influence the way the program develops. This is not just big EMI dictating what's going to go on. Our aim is to develop significant relationships."

The most tangible aspect of those relationships and EMI's developing artists will be Soundbite. Launched next month, this consists of a five-CD listening post that EMI will initially install in 150 stores beginning Feb. 5.

The Soundbite system is a sealed unit in which five albums are displayed. Consumers select which disc they will listen to by pressing a button on the device. Each disc is accompanied by information on the artist and

(Continued on next page)

German Publishers Forecast Mixed '96

■ BY WOLFGANG SPHAR

HAMBURG—The German music publishing business is expecting good news and bad news during 1996.

"Things are going to be pretty rough in 1996, as continued concentration [of copyrights], conflicts in the exploitation area, a shortage of funds for sales, and distribution will cause a lot of problems," says Hans Wilfried Sikorski, VP of the German Assn. of Music Publishers (DMV).

DMV president Majda-Maria Reis believes, though, that there is also a more positive aspect to the year, and she points to rock and dance music successes that she believes will help stimulate publishers' sales in 1996.

Reis argues that such successes will also have an impact on record sales. She says, "The present economic forecasts assume that the German retail sector will finally see a turnaround in 1996. The economic research institutes state that families and low-income earners will benefit from tax relief. This could boost consumer spending."

Sikorski says that music publishers with strong catalogs will not experience problems in the coming years. He says that the public within the industry really needs new imagination, especially in regards to the new media with their promise of whole new areas of exploitation right there in the home.

Hans-Henning Wittgen, DMV's managing director in Bonn, also predicts that publishers' revenues will continue to rise, citing the chart performance of such acts

as Real McRoy, La Bouche, Culture Beat, Sin With Sebastian, and Haddaway. Wittgen adds that he does not see any end to this trend of domestic success.

Wittgen also points out that new markets have been created, as publishers have been releasing CD productions of their own.

Wolfgang Meves, managing director of *Melodie der Welt* in Frankfurt, is convinced the record market will stabilize at a high level in 1996. He adds that it should not be forgotten that the music publishing business is not confined to record sales.

The market has many facets, he says, such as live and background music, jingles, film and TV music, advertising, and the burgeoning world multimedia market. Meves says, "Last year, more and more German productions reached the top of the charts. These products are not the work of multinationals, but also many people working alone. In this way, small, independent music publishers now have a chance again."

Joachim Neubauer, managing director of Siegel Publishing in Munich, considers the promotion of young talent to be one of the top tasks facing the industry in 1996. He backs this up by saying that,

with such popular rock stars as Wolf Maahn, Udo Lindenberg, Wolfgang Neidemann, Herbert Grönemeyer, Marius Müller-Westernhagen, Heinz Rudolf Kunze, and Klaus Lage, the German music market is continuing to age. Neubauer believes that not enough is being done for young acts, at least as far as solo artists are concerned. He adds, "The whole point is that I basically don't mind growing old with the artists,

because they are still the best."

Michael Kornstede, Europe director of geosmusic in Hamburg, predicts that the licensing of dubbing rights will gain importance as a result of constant growth in advertising and what he describes as the new magic word: multimedia. He adds that royalty-rate structures here are not yet entirely acceptable, but nonetheless, that "multimedia will play a role this year."

Michael Kutzlitz, managing director of Berlin Edition Intro, says that in the future it will be primarily up to performing rights societies, such as GEMA and GVL, to create solutions to protect copyrights and artists' rights in the face of rapid technological growth. The Internet, online services, and other multimedia developments will not make it any easier to safeguard rights, he adds. On the other hand, the rising share of national product in record sales over the last two years

should continue in 1996 once such media as radio and TV finally wake up to these developments, he argues. Kutzlitz adds, "I fail to comprehend why 80% of the music played by radio and TV broadcasters is still by foreign artists, although national products account for 40% of the charts and hence also the record market."

WarnerChappell managing director Norbert Masch is facing the new year optimistically. "Politicians tell us that we are in for difficult economic times in 1996 with very little stimulus for growth. But fortunately we work with a very emotional product touching people's hearts and, therefore, defying logic." Accordingly, WarnerChappell is optimistic, entering '96 full of confidence in its artists. "What is important is that we as publishers must give new artists a chance of proving themselves and breaking hits," says Masch.

BMG Entertainment Buys Elite Music

LONDON—BMG Entertainment International is stepping up its presence in Taiwan via its purchase of Elite Music Co. as a prelude to a new joint venture with Elite GM Asset Jeng.

BMG has acquired Elite's assets and business and plans to operate this and other ventures with Jeng, according to BMG.

Since 1988, BMG has been in 1992 and has specialized in instrumental and classical Chinese music as well as venturing into domestic Taiwanese pop. BMG now distributes Elite's catalog and will own 80% of the new venture with Jeng. That new company will, BMG says, "provide international marketing and management expertise to develop Elite's repertoire in the growing China markets."

JEFF CLARK-MEADS

Quotas Disgruntle French Broadcasters

■ BY EMMANUEL LEGRAND

PARIS—French radio stations are trying to come to terms with a new system obliging them to play stipulated quotas of domestic music. Record companies remain unenthusiastic about the quota system, which they regard as a "crisis measure," even though their main media outlet is now required by law to assist them.

Effective since Jan. 1, all broadcasts between 6:30 a.m. and 10:30 p.m. are required to contain at least 40% French music, 50% of which must be from new talent.

The implementation of the quotas comes almost two years after the law introducing required levels was passed through Parliament. During this intervening period, the stations have gradually increased their proportions of French content—under the close supervision of broadcasting authority CSA—to create a smooth transition to the stipulated quotas without a sudden change in programming.

Stations not meeting the new requirements can face up to one month of license suspension and/or fines of up to 100,000 francs.

INDUSTRY TARGETS PIRACY IN ITALY

(Continued from preceding page)

Italy's copyright protections are solid but says that their implementation is "practically level, very tortuous and inadequate." It adds, "For example, IFPI brought five separate anti-piracy prosecutions in 1994. They were expected to take at least five years to result in convictions."

In terms of inadequate intelligence gathering, the real-life lessons of trates have recently taken up the cause of music with gusto. But inside information on piracy is still limited. "You see that certain organized crime is involved and that music-piracy profits are nurturing the drug trade."

Much of the pirate market is fed from North Africa and eastern Europe; we estimate the piracy rate at 40% in southern Italy, compared with 20% in the north."

to 50% of their annual revenues.

Music-industry enthusiasm for the implementation of the quotas has been muted. Patrick Zelnis, president of label body SNEP told a Jan. 5 meeting of radio managers that there was little to be excited about and that he did not feel it was a victory of the music industry over radio.

He said, "There is nothing to celebrate. Quotas are a failure—we are measure for times of crisis—and we are all responsible for this situation. The quotas were voted in because we realized in the early '90s that there was a problem of exposure for our productions."

"We made a first attempt [to rectify that] by getting radio stations to agree on a certain level of French music they would play, but these deals were never respected. That's why we have quotas. Now, we have to know how to find the next step and see how we can get the best from this situation."

The music industry is working on the basis of the principle of "no problem to enter rather than a goal in themselves. Bernard de Bosson, president of independent producers' association UPFI, says that quotas will give "some oxygen

to the system" but are useless if they are not part of a global scheme to encourage production and energize a shrinking retail market.

It is the issue of quotas that created an instant and strongly negative reaction from broadcasters, but time has helped ease the tension between the stations and the music industry. The two sides now even have a formal platform for dialog through a working group called *Musiques France Plus*.

It is hoped that this will mitigate the impact of quotas on stations' listening figures and record companies' sales, almost all station operators say they are willing to play the game. "Quotas were an electric shock for us, radio broadcasters, but we now have to take them into account," says Guy Barnville, program director of AC station Europe 2. "It is not going to be easy, but it will not prevent us from doing our job."

Jean Pierre Darts, deputy GM of Fun Radio, takes a positive view despite his reservations. "It is a problem, but not, he says, "We always had a strong position against quotas. Now that they are a fact, we'll respect the law. If everybody respects them, it will be OK. If not, we'll re-evaluate our position."

The only sour note so far has come from Max Guazzini, VP of popular national FM network NRJ, who said in a TV interview that his corporation would not respect the quotas.

Many radio operators fear that there is not enough of what they call "quality" music in the real-life French market. With local music, Sikorski argues that there is already sufficient volume and diversity in French music to accommodate all the radio stations.

The radio and record industries do see eye to eye within *Musiques France Plus*, where they have agreed to ask for the details of the law to be amended to make it easier for radio stations to deal with quotas. Their proposals, relating to timing and definitions, were submitted to CSA and the Ministry of Culture in late 1994, so far without response.

"These are important proposals," says Eric Dufaire of performing right society Sacem. "We have made real steps in 1994, and we are now waiting to see if quotas succeed in the interest of the whole industry."

EMI BOWS INDIE STORE INITIATIVE

(Continued from preceding page)

the album.

The first five albums included in *Soundslike* the new Habitat Zoo, Dubstar, Speech, John Babbington, and the soundtrack to the movie "Trainspotting."

The acts found on *Soundslike* will come from EMI's various labels—including Virgin—and will be what the company regards as development projects. The public within the industry really needs new imagination, especially in regards to the new media with their promise of whole new areas of exploitation right there in the home.

"Singles beyond *Soundslike* will assist EMI in that there will be a greater exposure for its artists and that they will benefit from 'expert recommendation.'" He adds, "It's the same thing as with travel agents when you see all the offers in their window that they're recommending to you."

Retailers will benefit, he says, by making their store more attractive by giving consumers access to music they may not be able to hear elsewhere. He hopes the program can be expanded to include travel agents and joint promotions with the retailers.

Samuels says EMI is acutely aware of the need to assist the U.K.'s declining independent sector of indie retailers and that they can get a leg up, he says. "The indies have a prime role to play in developing new artists, but to do that they have to be there."

According to the 1995 Statistical Handbook published by the British Phonographic Industry, the total number of indie stores declined from 2,207

in November 1984 to 1,260 in December 1994.

Wootton—who runs the quintessential one-store indie Ainley's, in the city of Leicester in the Midlands of England—believes EMI's initiatives will help the public within the industry really needs new imagination, especially in regards to the new media with their promise of whole new areas of exploitation right there in the home. He adds that it should not be forgotten that the music publishing business is not confined to record sales.

He adds that if the indie's role in breaking acts can be recognized and assisted, then all sectors of the industry will benefit from the larger number of British artists in the marketplace.

Wootton is also grateful for any potential advantage that will accrue for indie stores. Though he says anecdotal evidence leads him to believe the rate of decline of the indies has been slowed, he adds, "In Leicester, we've seen the development and opening of new and bigger multiple operations, so that our little life is more difficult—just to keep working harder just to stand still. I don't suppose Leicester is any different from any other town or city in the country, so any edge the indies can get is very welcome."

Wootton also congratulates EMI for making "a substantial financial commitment" to its initiatives.

HIT OF THE WEEK

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JAPAN		(Dorsey Publications Inc.) 1/22/96	
THIS WEEK	LAST WEEK	SINGLES	
1	1	DEPARTURES GLOVE <i>USA</i> TRAX	
2	3	CHASE THE CHANCE NAME AMURO <i>USA</i> JAY-Z	
3	4	IF I COULD ONLY BE YOURS JAY-Z	
4	2	TO LOVE YOU MORE CELINE DION WITH KAYLEIGH	
5	5	ONE SWEET DAY MARSHAY CARR <i>USA</i> COLUMBIA	
6	10	I BELIEVE TOMOKI KAMARA <i>POWER</i> UIC	
7	8	BOY FEELS LIKE NAME KAMARA <i>USA</i> TRAX	
8	10	SWEET PAIN GLOVE <i>USA</i> TRAX	
9	11	MY BABE, KINGMA HENRIKSEN SVARANG <i>USA</i> COLUMBIA	
9	NEW	FUYUNO FANTASY COUNSEL <i>USA</i> COLUMBIA	
10	7	TSURUMI UNKOU DOKU KENJA COLUMBIA <i>TRAX</i>	

THIS WEEK	LAST WEEK	ALBUMS	
1	1	I AM AN ONSHORE BACK BEATS NO. 1 <i>USA</i> COLUMBIA	
2	2	MY LITTLE LOVER EVERGREEN <i>USA</i> TONY FACTORY	
3	3	MWA TOSHIKA BEAT AND HARMONY <i>USA</i> COLUMBIA	
4	4	CARPENTERS I NEED TO BE IN LOVE—BEST OF THE CARPENTERS <i>USA</i> POLYGRAM	
5	5	BT LOOSE <i>USA</i> POLYGRAM	
6	6	NAME AMURO DANCE TRACKS VOL. 1 <i>USA</i> TRAX	
7	7	ALBY & MARY MIRACLE DION <i>USA</i> POLYGRAM	
8	8	TELEFONE DION <i>USA</i> TONY FACTORY	
9	9	CLIFF BRAND NEW STORYBOOK <i>USA</i> TRAX	
10	10	TSUYOSHI NAKAHARA KAZUHO <i>TRAX</i> COLUMBIA	

NETHERLANDS (Stichting MCA Top 50) 1/22/96

THIS WEEK	LAST WEEK	SINGLES	
1	1	ADOMMO LINDA, ROOS & JESSICA <i>USA</i> COLUMBIA	
2	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. <i>USA</i> MCA	
3	3	BEATLES SHAGGY <i>USA</i> POLYGRAM	
4	4	GOLDENROSE ANORE <i>USA</i> COLUMBIA	
5	5	WITH SON ACHARD <i>USA</i> POLYGRAM	
6	6	KOCKIN' DOUBLE VISION <i>USA</i> POLYGRAM	
7	7	DON'T LEAVE ME ALONE DI PAUL <i>USA</i> COLUMBIA	
8	8	THESE SANGERS PANGERS <i>USA</i> POLYGRAM	
9	9	POUR COU TU MAMES DIONORE CLINT <i>USA</i> COLUMBIA	
10	10	SPRAUWERER EXTREME <i>USA</i> POLYGRAM	
THIS WEEK	LAST WEEK	ALBUMS	
1	1	AMORE REBI WHENER MELANGE <i>USA</i> POLYGRAM	
2	2	QUEEN MADE IN HEAVEN <i>USA</i> POLYGRAM	
3	3	THE SHARPER SHARPENED <i>USA</i> POLYGRAM	
4	4	BEATLES ANTHOLOGY 1 <i>USA</i> POLYGRAM	
5	5	ENVA THE MEMORY OF TREES <i>USA</i> POLYGRAM	
6	6	ELTON JOHN LOVE SONGS <i>USA</i> POLYGRAM	
7	7	KINDEN VOOR KINDEREN <i>USA</i> POLYGRAM	
8	8	ROLLING STONES STIFFED <i>USA</i> POLYGRAM	
9	9	MARIO BARBATO AS GLEN ANDER <i>USA</i> POLYGRAM	
10	10	CELINE DION <i>USA</i> POLYGRAM	

AUSTRALIA (Australian Record Industry Ass'n.) 1/22/96

THIS WEEK	LAST WEEK	SINGLES	
1	1	JESUS TO A CHILD GLOVE MICHAEL <i>USA</i> COLUMBIA	
2	2	ONE SWEET DAY MARSHAY CARR & BOY <i>USA</i> COLUMBIA	
3	3	ROOM BOOM ROOM <i>USA</i> OUTHERE BROTHERS <i>USA</i> POLYGRAM	
4	4	IT'S THE GROOVE COOL <i>USA</i> COLUMBIA	
5	5	MY LITTLE LOVER <i>USA</i> POLYGRAM	
6	6	GANGSTA'S PARADISE COOLIO FEATURING L.V. <i>USA</i> MCA	
7	7	BEATLES SHAGGY <i>USA</i> POLYGRAM	
8	8	ONE SWEET DAY MARSHAY CARR <i>USA</i> COLUMBIA	
9	9	APPLE EYES <i>USA</i> POLYGRAM	
10	10	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM	
11	11	LUMP <i>USA</i> POLYGRAM	
12	12	STAYTAY ALIVE <i>USA</i> TRAX	
13	13	MISS SARAVIUS <i>USA</i> POLYGRAM	
14	14	TELL ME GROOVE THEORY <i>USA</i> POLYGRAM	
15	15	FARROGROUN SIMPLY RED <i>USA</i> POLYGRAM	
16	16	MYSTERY <i>USA</i> POLYGRAM	
17	17	MERKINBALL <i>USA</i> POLYGRAM	
18	18	MOVING UP DREAMWORLD <i>USA</i> POLYGRAM	
19	19	HAND IN MY POCKET ALAN MORISSE <i>USA</i> POLYGRAM	
20	20	THE SUMMER AFTER THE RAIN BEIRN <i>USA</i> POLYGRAM	
THIS WEEK	LAST WEEK	ALBUMS	
1	1	ONE SWEET DAY MARSHAY CARR & BOY <i>USA</i> COLUMBIA	
2	2	ENVA THE MEMORY OF TREES <i>USA</i> POLYGRAM	
3	3	MAADONA SOMETHING TO REMEMBER <i>USA</i> POLYGRAM	
4	4	MANNA CARNEY DAYTONA <i>USA</i> POLYGRAM	
5	5	TINA ARNO DON'T ASK <i>USA</i> POLYGRAM	
6	6	ALAN MORISSE JAGGED LITTLE PILL <i>USA</i> POLYGRAM	
7	7	CONC <i>USA</i> POLYGRAM	
8	8	CONC <i>USA</i> POLYGRAM	
9	9	SHAGGY PUMPKIN MELLOW <i>USA</i> POLYGRAM	
10	10	TRACY TATUM NEW BEGINNING <i>USA</i> POLYGRAM	
11	11	RED HOT CHILI PEPPERS <i>USA</i> POLYGRAM	
12	12	HOOTIE & THE BLOWFISH CRACKED REAR VIEW <i>USA</i> POLYGRAM	
13	13	JANET JACKSON DESIGN OF A DECADE 1980/1996 <i>USA</i> POLYGRAM	
14	14	GREEN DAY <i>USA</i> POLYGRAM	
15	15	QUEEN MADE IN HEAVEN <i>USA</i> POLYGRAM	
16	16	LO LINDA <i>USA</i> POLYGRAM	
17	17	THE SEEDERS COMPLETE <i>USA</i> POLYGRAM	
18	18	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM	
19	19	POO FIGHTERS <i>USA</i> POLYGRAM	
20	20	ELTON JOHN LOVE SONGS <i>USA</i> POLYGRAM	

CANADA (The Record) 1/22/96

THIS WEEK	LAST WEEK	SINGLES	
1	1	FANTASY MARSHAY CARR <i>USA</i> COLUMBIA	
2	2	STAYTAY ALIVE <i>USA</i> TRAX	
3	3	YOU ARE NOT ALONE MICHAEL JACKSON <i>USA</i> POLYGRAM	
4	4	BEATFUL LIFE ACE OF BASE <i>USA</i> POLYGRAM	
5	5	ONE SWEET DAY MARSHAY CARR <i>USA</i> COLUMBIA	
6	6	EXHILE SHOOT SHOOT WHITNEY HOUSTON <i>USA</i> POLYGRAM	
7	7	GANGSTA'S PARADISE COOLIO <i>USA</i> MCA	
8	8	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM	
9	9	BULLET WITH BUTTERFLY WINGS SHAGGY <i>USA</i> POLYGRAM	
10	10	ROOM BOOM GOOD TAYE <i>USA</i> POLYGRAM	
11	11	IT'S TIME PLANT SLOTT <i>USA</i> POLYGRAM	
12	12	ONE SWEET DAY MARSHAY CARR & BOY <i>USA</i> COLUMBIA	
13	13	IT'S THE GROOVE THEORY <i>USA</i> POLYGRAM	
14	14	MY LITTLE LOVER <i>USA</i> POLYGRAM	
15	15	CAN I TOUCH YOU... THEATRE MICHAEL BOLTON <i>USA</i> POLYGRAM	
16	16	TELL ME GROOVE THEORY <i>USA</i> POLYGRAM	
17	17	MERKINBALL <i>USA</i> POLYGRAM	
18	18	TELL ME GROOVE THEORY <i>USA</i> POLYGRAM	
19	19	DON'T TAKE IT PERSONAL MONICA <i>USA</i> POLYGRAM	
20	20	ALAN MORISSE JAGGED LITTLE PILL <i>USA</i> POLYGRAM	
THIS WEEK	LAST WEEK	ALBUMS	
1	1	ALAN MORISSE JAGGED LITTLE PILL <i>USA</i> POLYGRAM	
2	2	SHAGGY PUMPKIN MELLOW <i>USA</i> POLYGRAM	
3	3	HOOTIE & THE BLOWFISH CRACKED REAR VIEW <i>USA</i> POLYGRAM	
4	4	VARIOUS ARTISTS DANCE MIX 95 <i>USA</i> POLYGRAM	
5	5	MANNA CARNEY DAYTONA <i>USA</i> POLYGRAM	
6	6	ENVA THE MEMORY OF TREES <i>USA</i> POLYGRAM	
7	7	WAITING TO DROVE <i>USA</i> POLYGRAM	
8	8	MANNA CARNEY DAYTONA <i>USA</i> POLYGRAM	
9	9	DEEP LEPPARD <i>USA</i> POLYGRAM	
10	10	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM	
11	11	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM	
12	12	SHARINA WATSON THE WOMAN IN ME <i>USA</i> POLYGRAM	
13	13	QUEEN MADE IN HEAVEN <i>USA</i> POLYGRAM	
14	14	ACE OF BASE THE BRIDGE <i>USA</i> POLYGRAM	
15	15	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM	
16	16	JANET JACKSON DESIGN OF A DECADE <i>USA</i> POLYGRAM	
17	17	VARIOUS ARTISTS FRODO <i>USA</i> POLYGRAM	
18	18	SHARINA WATSON THE WOMAN IN ME <i>USA</i> POLYGRAM	
19	19	VARIOUS ARTISTS DESTINATION DANCE <i>USA</i> POLYGRAM	
20	20	ROLLING STONES STIFFED <i>USA</i> POLYGRAM	

GERMANY (Media Control) 1/16/96

THIS WEEK	LAST WEEK	SINGLES	
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. <i>USA</i> MCA	
2	2	ONE SWEET DAY MARSHAY CARR & BOY <i>USA</i> COLUMBIA	
3	3	CAPTAIN JACK CAPTAIN JACK <i>USA</i> POLYGRAM	
4	4	WE GOT IT FIRST BACKSTREET BOYS <i>USA</i> POLYGRAM	
5	5	BOOM IN IT LUNZ <i>USA</i> POLYGRAM	
6	6	BACK TO THE FUTURE <i>USA</i> POLYGRAM	
7	7	ENVA THE MEMORY OF TREES <i>USA</i> POLYGRAM	
8	8	SHAGGY THE TURNER <i>USA</i> POLYGRAM	
9	9	INSIDE OUT CULTURE BEAT <i>USA</i> POLYGRAM	
10	10	DOH WANN DROU <i>USA</i> POLYGRAM	
11	11	WEHRE THE BRIDGE <i>USA</i> POLYGRAM	
12	12	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM	
13	13	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM	
14	14	MISS SARAVIUS PANGERS <i>USA</i> POLYGRAM	
15	15	TRIMMER <i>USA</i> POLYGRAM	
16	16	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM	
17	17	CANT STOP MOVING <i>USA</i> POLYGRAM	
18	18	CON FIVE DOW SCHEME TO TACTIC <i>USA</i> POLYGRAM	
19	19	YOU SEE MAADONA <i>USA</i> POLYGRAM	
20	20	ENVA TO A CHILD GLOVE MICHAEL <i>USA</i> POLYGRAM	
THIS WEEK	LAST WEEK	ALBUMS	
1	1	QUEEN MADE IN HEAVEN <i>USA</i> POLYGRAM	
2	2	MICHAEL JACKSON HISTORY: PART 1, PRESENT AND FUTURE—BOOK 1 <i>USA</i> POLYGRAM	
3	3	PUFF DIDDY <i>USA</i> POLYGRAM	
4	4	MAADONA SOMETHING TO REMEMBER <i>USA</i> POLYGRAM	
5	5	KELLY FARTHER UP THE HAMP <i>USA</i> POLYGRAM	
6	6	SMOKE <i>USA</i> POLYGRAM	
7	7	ENVA THE MEMORY OF TREES <i>USA</i> POLYGRAM	
8	8	COOLIO GANGSTA'S PARADISE <i>USA</i> POLYGRAM	
9	9	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM	
10	10	ACE OF BASE THE BRIDGE <i>USA</i> POLYGRAM	
11	11	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM	
12	12	HERBERT GRONOMEYER <i>USA</i> POLYGRAM	
13	13	HERBERT GRONOMEYER UNFOLDED <i>USA</i> POLYGRAM	
14	14	ENVA THE MEMORY OF TREES <i>USA</i> POLYGRAM	
15	15	QUEEN MADE IN HEAVEN <i>USA</i> POLYGRAM	
16	16	DOUGLAS ULLT GERBALT <i>USA</i> POLYGRAM	
17	17	ROLLING STONES STIFFED <i>USA</i> POLYGRAM	
18	18	BEATLES ANTHOLOGY <i>USA</i> POLYGRAM	
19	19	CAUGHT IN THE ACT CAUGHT IN THE ACT <i>USA</i> POLYGRAM	
20	20	MEAT LOAF WELCOME TO THE NEIGHBORHOOD <i>USA</i> POLYGRAM	

HIT OF THE WEEK

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THIS WEEK	LAST WEEK	SINGLES	
1	1	JESUS TO A CHILD GLOVE MICHAEL <i>USA</i> COLUMBIA	
2	2	LET'S GO WITH SON ACHARD <i>USA</i> POLYGRAM	
3	3	FATHER AND SON BOY <i>USA</i> POLYGRAM	
4	4	SO PURE GARY D <i>USA</i> POLYGRAM	
5	5	MISSING EVERYTHING BUT THE GIRL <i>USA</i> POLYGRAM	
6	6	WONDERWALL <i>USA</i> POLYGRAM	
7	7	ONE BY ONE <i>USA</i> POLYGRAM	
8	8	GANGSTA'S PARADISE COOLIO <i>USA</i> MCA	
9	9	I AM BLESSED <i>USA</i> POLYGRAM	
10	10	GO MYSELF THROUGH <i>USA</i> POLYGRAM	
11	11	RELEASE THE PRESURE <i>USA</i> POLYGRAM	
12	12	YOU WANA PARTY MOLETTA FANT <i>USA</i> POLYGRAM	
13	13	WHY YOU TRYIN' ME <i>USA</i> POLYGRAM	
14	14	FEATURING GRAND <i>USA</i> POLYGRAM	
15	15	LUMP <i>USA</i> POLYGRAM	
16	16	NEW LOVER <i>USA</i> POLYGRAM	
17	17	GANGSTA'S PARADISE COOLIO <i>USA</i> MCA	
18	18	SINGLE GIRL <i>USA</i> POLYGRAM	
19	19	IT'S ON SO QUET <i>USA</i> POLYGRAM	
20	20	LITTLE BRITAIN <i>USA</i> POLYGRAM	
21	21	LET'S PUMP IT UP <i>USA</i> POLYGRAM	
22	22	JUST THE ONE <i>USA</i> POLYGRAM	
23	23	WHITE SUE <i>USA</i> POLYGRAM	
24	24	WONDERWALL <i>USA</i> POLYGRAM	
25	25	CRISCO <i>USA</i> POLYGRAM	
26	26	ONE SWEET DAY MARSHAY CARR & BOY <i>USA</i> COLUMBIA	
27	27	GOLD <i>USA</i> POLYGRAM	
28	28	FEEL LIKE SHINGING <i>USA</i> POLYGRAM	
29	29	CHANGE YOUR MIND <i>USA</i> POLYGRAM	
30	30	GANTON WITH STING <i>USA</i> POLYGRAM	
31	31	J I BELIEVE <i>USA</i> POLYGRAM	
32	32	THE DEAD <i>USA</i> POLYGRAM	
33	33	STAY WITH ME TONIGHT <i>USA</i> POLYGRAM	

THIS WEEK	LAST WEEK	ALBUMS	
1	1	QUEEN MADE IN HEAVEN <i>USA</i> POLYGRAM	
2	2	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM	
3	3	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM	
4	4	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM	
5	5	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM	
6	6	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM	
7	7	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM	
8	8	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM	
9	9	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM	
10	10	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM	
11	11	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM	
12	12	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM	
13	13	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM	
14	14	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM	
15	15	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM	
16	16	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM	
17	17	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM	
18	18	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM	
19	19	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM	
20	20	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM	

FRANCE (SNEP/IFPI) 12/16/95

WEEK		SINGLES
1	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. <i>USA</i> MCA
2	1	ELVIDO ZUCCHERO <i>USA</i> POLYGRAM
3	3	JESUS TO A CHILD GLOVE MICHAEL <i>USA</i> COLUMBIA
4	4	ROOM BOOM ROOM <i>USA</i> OUTHERE BROTHERS <i>USA</i> POLYGRAM
5	5	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM
6	6	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM
7	7	BOOMBASTIC SHAGGY <i>USA</i> POLYGRAM
8	8	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM
9	9	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM
10	10	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM
11	11	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM
12	12	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM
13	13	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM
14	14	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM
15	15	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM
16	16	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM
17	17	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM
18	18	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM
19	19	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM
20	20	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM
WEEK		ALBUMS
1	1	QUEEN MADE IN HEAVEN <i>USA</i> POLYGRAM
2	2	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM
3	3	THE PRESIDENTS OF THE UNITED STATES OF AMERICA <i>USA</i> POLYGRAM
4	4	THE PRESIDENTS OF THE UNITED STATES OF AMERICA

HITS OF THE WEEK

EUROCHART HOT 100

1/19/96
MUSIC & VIDEO

LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	ALBUM
1	1	1	SINGLES	
2	2	1	EARTH SONGS MICHAEL JACKSON <i>EPIC</i>	
3	3	1	GANGSTA'S PARADISE COOLOO FEATURING L.V. <i>WCA</i>	
4	4	1	MISSING EVERYTHING BUT THE GIRL <i>BLAND 1</i>	
5	5	1	MISSING EVERYTHING BUT THE GIRL <i>BLAND 1</i>	
6	6	1	BOOMASTIC SHAGGY <i>WCA</i>	
7	7	1	ONE SWEET DAY MARHAI CAREY & BOYZ II MEN <i>COLLUMBS</i>	
8	8	1	NEW! SEE MACHINAE MACHINAE	
9	9	1	LOST ON MY LUNZ <i>WCA</i>	
10	10	1	PURE BAIT OF SYMPHONY	
11	11	1	ALBUMS	
12	12	1	QUEEN MADE IN HEAVEN <i>WCA</i>	
13	13	1	ELTON JOHN LOVE SONGS <i>WCA</i>	
14	14	1	OASIS WHAT'S THE STORY MORNING GLORY? <i>WCA</i>	
15	15	1	BEATLES ANTHOLOGY 1 <i>WCA</i>	
16	16	1	ACE OF BASE THE BRIDGE <i>WCA</i>	
17	17	1	SMILEY RAY LOVE <i>WCA</i>	
18	18	1	CELINE DION D'ELLE <i>WCA</i>	

BELGIUM

(Phonogram) 1/19/96

LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	ALBUM
1	1	1	SINGLES	
2	2	1	KINOHIN DOUBBLE VERSION <i>WCA</i>	
3	3	1	GANGSTA'S PARADISE COOLOO FEATURING L.V. <i>WCA</i>	
4	4	1	K BEN EN DE VERE <i>WCA</i>	
5	5	1	EARTH SONGS MICHAEL JACKSON <i>EPIC</i>	
6	6	1	DEE THEE THEE <i>WCA</i>	
7	7	1	WE'VE GOT IT GON GO ON BACKSTREET BOYS <i>WCA</i>	
8	8	1	ONE SWEET DAY MARHAI CAREY & BOYZ II MEN <i>COLLUMBS</i>	
9	9	1	THUNDERE TINA TURNER <i>WCA</i>	
10	10	1	ZE ME GRAG CLOUSLEAU <i>WCA</i>	
11	11	1	ALBUMS	
12	12	1	NELMUT DÖRGE CLASSIC <i>WCA</i>	
13	13	1	DANA WINNER HIGGS VAN GELLEN <i>WCA</i>	
14	14	1	THE HISTORY OF <i>WCA</i>	
15	15	1	QUEEN MADE IN HEAVEN <i>WCA</i>	
16	16	1	DEE THEE THEE <i>WCA</i>	
17	17	1	CLOUSLEAU OVER <i>WCA</i>	
18	18	1	QUEEN MADE IN HEAVEN <i>WCA</i>	
19	19	1	CHRIS VAN DEN DUNDEL <i>WCA</i>	
20	20	1	ANDREA NOCCOLI <i>WCA</i>	
21	21	1	WENDY VAN WALTER VERDIHUIS <i>WCA</i>	

SWEDEN

(SVEA) 1/19/96

LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	ALBUM
1	1	1	SINGLES	
2	2	1	GANGSTA'S PARADISE COOLOO FEATURING L.V. <i>WCA</i>	
3	3	1	MISSING EVERYTHING BUT THE GIRL <i>BLAND 1</i>	
4	4	1	EARTH SONGS MICHAEL JACKSON <i>EPIC</i>	
5	5	1	DO YOU REALLY WANT ME (SHOW RESPECT) <i>WCA</i>	
6	6	1	ONE SWEET DAY MARHAI CAREY & BOYZ II MEN <i>COLLUMBS</i>	
7	7	1	GETTIN' ALI D BARES RO-CEE <i>WCA</i>	
8	8	1	WHERE THE WILD ROSES GROW NICK CAVE & KYLE MINAGUE <i>WCA</i>	
9	9	1	ALBUMS	
10	10	1	NOROMAN IN MEMORIAM <i>WCA</i>	
11	11	1	ENYA THE MEMORY OF TREES <i>WCA</i>	
12	12	1	ADRIANUS SONGS OF SANTIARY <i>WCA</i>	
13	13	1	OASIS WHAT'S THE STORY MORNING GLORY? <i>WCA</i>	
14	14	1	BEATLES ANTHOLOGY 1 <i>WCA</i>	
15	15	1	ELTON JOHN LOVE SONGS <i>WCA</i>	
16	16	1	ACE OF BASE THE BRIDGE <i>WCA</i>	
17	17	1	SMILEY RAY LOVE <i>WCA</i>	
18	18	1	CELINE DION D'ELLE <i>WCA</i>	

PORTUGAL

(Phonogram) 1/19/96

LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	ALBUM
1	1	1	SINGLES	
2	2	1	DELFINO O CAMINHO DA FELICIDADE <i>WCA</i>	
3	3	1	MISSING EVERYTHING BUT THE GIRL <i>BLAND 1</i>	
4	4	1	ROCKETS DON'T GET BORN-USE TO GET BORN <i>WCA</i>	
5	5	1	ONE SWEET DAY MARHAI CAREY & BOYZ II MEN <i>COLLUMBS</i>	
6	6	1	QUEEN MADE IN HEAVEN <i>WCA</i>	
7	7	1	ELTON JOHN LOVE SONGS <i>WCA</i>	
8	8	1	BEATLES ANTHOLOGY 1 <i>WCA</i>	
9	9	1	SENDO GONDOLINHO PESSOAS <i>WCA</i>	
10	10	1	ACE OF BASE THE BRIDGE <i>WCA</i>	
11	11	1	SMILEY RAY LOVE <i>WCA</i>	
12	12	1	RUI VELOSO LADO LUNAR <i>WCA</i>	
13	13	1	JOE DASSIN LE MEILLEUR DE JOE DASSIN <i>WCA</i>	

NEW ZEALAND

(IRAZI) 1/19/96

LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	ALBUM
1	1	1	SINGLES	
2	2	1	GANGSTA'S PARADISE COOLOO FEATURING L.V. <i>WCA</i>	
3	3	1	ONE SWEET DAY MARHAI CAREY & BOYZ II MEN <i>COLLUMBS</i>	
4	4	1	MYSTERY GUN PETE ANDERSON <i>WCA</i>	
5	5	1	HOW BURNING <i>WCA</i>	
6	6	1	BEATLES ANTHOLOGY 1 <i>WCA</i>	
7	7	1	BOOMASTIC SHAGGY <i>WCA</i>	
8	8	1	EARTH SONGS MICHAEL JACKSON <i>EPIC</i>	
9	9	1	EXHALE (SHOW SHOOT) WHITNEY <i>WCA</i>	
10	10	1	ALBUMS	
11	11	1	EXPONENTS ONE NIGHT TWICE <i>WCA</i>	
12	12	1	ENYA THE MEMORY OF TREES <i>WCA</i>	
13	13	1	ELTON JOHN LOVE SONGS <i>WCA</i>	
14	14	1	OASIS WHAT'S THE STORY MORNING GLORY? <i>WCA</i>	
15	15	1	MARIAN CAREY DAYDREAM <i>WCA</i>	
16	16	1	QUEEN MADE IN HEAVEN <i>WCA</i>	
17	17	1	ENYA THE MEMORY OF TREES <i>WCA</i>	
18	18	1	ROCKETS DON'T GET BORN-USE TO GET BORN <i>WCA</i>	
19	19	1	CELINE DION D'ELLE <i>WCA</i>	
20	20	1	SOUNDTRACK DANGEROUS MINDS <i>WCA</i>	

SWITZERLAND

(Media Control Switzerland) 1/19/96

LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	ALBUM
1	1	1	SINGLES	
2	2	1	EARTH SONGS MICHAEL JACKSON <i>EPIC</i>	
3	3	1	GANGSTA'S PARADISE COOLOO FEATURING L.V. <i>WCA</i>	
4	4	1	LOST ON MY LUNZ <i>WCA</i>	
5	5	1	WE'VE GOT IT GON GO ON BACKSTREET BOYS <i>WCA</i>	
6	6	1	BOOMASTIC SHAGGY <i>WCA</i>	
7	7	1	WYNN MUSIC INSTRUCTOR <i>WCA</i>	
8	8	1	YOUNG MACHINAE <i>WCA</i>	
9	9	1	THUNDERE TINA TURNER <i>WCA</i>	
10	10	1	ZE ME GRAG CLOUSLEAU <i>WCA</i>	
11	11	1	ALBUMS	
12	12	1	QUEEN MADE IN HEAVEN <i>WCA</i>	
13	13	1	ELTON JOHN LOVE SONGS <i>WCA</i>	
14	14	1	MICHAEL JACKSON <i>EPIC</i>	
15	15	1	ENYA THE MEMORY OF TREES <i>WCA</i>	
16	16	1	ADRIANUS SONGS OF SANTIARY <i>WCA</i>	
17	17	1	BACK TO EARTH THE BRIDGE <i>WCA</i>	
18	18	1	COLORED GARDENS <i>WCA</i>	
19	19	1	ACE OF BASE THE BRIDGE <i>WCA</i>	
20	20	1	CELINE DION D'ELLE <i>WCA</i>	
21	21	1	ENYA THE MEMORY OF TREES <i>WCA</i>	
22	22	1	KELLY CLARKSON <i>WCA</i>	

FINLAND

(Sons of Finland) 1/19/96

LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	ALBUM
1	1	1	SINGLES	
2	2	1	GANGSTA'S PARADISE COOLOO FEATURING L.V. <i>WCA</i>	
3	3	1	DOOTA ANIMON <i>WCA</i>	
4	4	1	MEMORIAL (EP) PEARL JAM <i>WCA</i>	
5	5	1	STAYIN' ALIVE IN TRANSIT <i>WCA</i>	
6	6	1	STAYIN' ALIVE IN TRANSIT <i>WCA</i>	
7	7	1	LOVE MARY <i>WCA</i>	
8	8	1	GONDOLINHO PESSOAS <i>WCA</i>	
9	9	1	ONE SWEET DAY MARHAI CAREY & BOYZ II MEN <i>COLLUMBS</i>	
10	10	1	RAISING MY FAMILY SOUND OF R.E.L.S. <i>WCA</i>	
11	11	1	ALBUMS	
12	12	1	ADRIANUS SONGS OF SANTIARY <i>WCA</i>	
13	13	1	QUEEN MADE IN HEAVEN <i>WCA</i>	
14	14	1	ELTON JOHN LOVE SONGS <i>WCA</i>	
15	15	1	BEATLES ANTHOLOGY 1 <i>WCA</i>	
16	16	1	ACE OF BASE THE BRIDGE <i>WCA</i>	
17	17	1	SMILEY RAY LOVE <i>WCA</i>	
18	18	1	CELINE DION D'ELLE <i>WCA</i>	

CHILE

(AFP) CHILE 1/19/96

LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	ALBUM
1	1	1	SINGLES	
2	2	1	PANCHO LA SONORA TONDA A BALAR <i>WCA</i>	
3	3	1	JOHN GABRIEL ANDRA D'ONCIBAL <i>WCA</i>	
4	4	1	VARIOUS ARTISTS ANDRA D'ONCIBAL <i>WCA</i>	
5	5	1	ANDRA D'ONCIBAL <i>WCA</i>	
6	6	1	ANDRA D'ONCIBAL <i>WCA</i>	
7	7	1	ANDRA D'ONCIBAL <i>WCA</i>	
8	8	1	ANDRA D'ONCIBAL <i>WCA</i>	
9	9	1	ANDRA D'ONCIBAL <i>WCA</i>	
10	10	1	ANDRA D'ONCIBAL <i>WCA</i>	

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

ITALY: Somewhere between burlesque and reverence for tradition lies the work of Paolo Conte, one of the country's greatest contemporary singer-songwriters. His new album, "Una Faccia in Fronta" on CD (Capriccio), has been hailed as one of his best, handling with his 1994 live album, "Tourne" (Tour/Turn), and 1992's "Novemotto" (Nine Hundred). Conte's acoustic, jazz-flavored compositions provide the traditional context for his ironic observations on life and love, already well known to millions of fans throughout Europe and North America. On the new album an exotic cocktail of rhythms is topped up with subtle touches of tango, quadrille, and waltz. The lyrics, composed of fleeting images, half-thoughts, and evocative word associations, conjure up mixed emotions of joy, melancholia, nostalgia, and jealousy. The autobiographical title track explores the theme of identity and offers a revealing glimpse of the twilight zone that exists between the real Conte and the public perception of him as a performer. The final track, a seven-minute opus titled "L'Incantatrice" (The Enchantress), recreates the magical mood that leaves Conte's audiences spellbound at the end of his live performances. **MARK DEZZANI**



POLAND: A song dedicated to the late Kurt Cobain, "Senna Jak Lawina" (Someday's Watching Me), is the first radio and TV top 10 hit from the sensational debut album by singer/model Joanna Drach. The album, "Nie Boj Sie Latania" (Don't Be Afraid Of Flying), was recorded at the highly regarded Izabelin Studio here and released by Mercury/PolyGram. A collection of dreamy, passionate rock songs, with words written by Marek Dutkiewicz, who also produced the album, "Nie Boj Sie Latania" showcases the remarkable talent of a woman who feels equally at home on the fashion ramp and in front of a microphone. But first, thanks to prominence in the celebrated Polish musical "Metro," which also helped to launch the careers of popular singer Edyta Gornik (Global Music Pulse, Billboard, July 1, 1995) and teen Robert Janowski. Dark starred in "Metro" for two years, singing 500 performances, and was singled out for praise by the critic of New York Newsday when the show ran on Broadway. After leaving "Metro" she began working as a model and was regularly seen at the fashion shows of the top Polish designers. Returning to singing, Dark recorded her new album last year. With such numbers as "Zia Krew" (Bad Blood) and "Moje Religie" (My Religion), she reveals a tough, sensitive side to her personality. Clearly, this is one musician who as a performer, is far too talented and bold to be "afraid of flying." **BEATA PRZEDPESKALA**

IRELAND: Singer-songwriter Brendan Keenan is one of the new breed of solo performers, a performer who has not only made music but has made things happen for himself. Originally from Tullamore, County Offaly, he moved to England in 1980 and teamed with London Irish band Shanty Dan. It released two albums and played to a packed house at London's Mezz Fiddler every week for seven years before disbanding in 1990. Keenan returned to Ireland, where he sold flowers to earn a living while continuing to write and perform songs. He embarked on the first of several solo tours of Germany in 1993. His breakthrough finally came when he recorded a single, "Till Always Be Lonely," for which he had to borrow money to record and initially promoted by singing at record stores. He became one of 1995's most popular Irish, spending five months in the Irish top 20. A follow-up, "Take The Chains Away," was released by Sory, which has signed Keenan to an international deal. His debut album of the same name, a potent collection of album rock songs produced by Chris O'Brien, is out now. **KEN STEWART**

ROMANIA: There was a tremendous turnout of performers at a charity concert to raise money on behalf of Ovidiu Ioncu Kemper of rock group Cargo from the city of Timisoara. One of the country's best-known singers, Kemper was injured in a motorcycle accident and required expensive specialist medical treatment. Performing under the banner "Concerta Pentru Cargo" (The Cargo Convention) was a host of folk and rock acts including Iris, Floara Albastera, Vail Sterian and Compania De Sunet, A.G. Weinberger and Blues Machine, and the other members of Cargo... One of the poets of Romanian folk music, Nelu Vladimir, has died at the age of 44. A graduate of the Academy of Art, he belonged to a generation of bohemian performers who paid a high price for the hardships they endured in pursuit of their art under the former Communist regime. **OCTAVIAN URULESCU**



BALKAN REGION/BRAZIL: The self-titled album by the group Angela Brezza (Imago) is a collaboration between composer/producer Mita Subotic, from the former Yugoslavia and now a resident of Brazil, and the late singer Milan Mladenovic. The album was recorded in Subotic's home studio in Sao Paulo, and while the songs are emotionally intense, musically they reflect the relaxed atmosphere in which they were created. Featuring Brazilian musicians Joao Parahyba (percussion) and Fabio Goffetti (guitar), "Angela Brezza" is an unlikely marriage of traditional Brazilian and Yugoslav influences, colored by the urban themes of Mladenovic's lyrics and welded into shape by Subotic's unorthodox production. Mladenovic's untimely death soon after the album's completion makes it his final recorded work. As such, it stands as a fitting warning to a distinguished career and a striking example of world music in any sense of the phrase. **STAFK ALEXANDAR**

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Canada

Ginette Reno: Chanteuse Québécoise Busy Entertainer Has Sets In French, English

■ BY LARRY LeBLANC

TORONTO—A towering presence in Quebec music for more than three decades, with 40 albums in her catalog, the magnificent-voiced singer/actress Ginette Reno regards herself as one of the top five entertainers in the world.

Normally, this type of bravado would seem excessive, but many Canadians agree with Reno.

Unquestionably, the biggest ovation at Quebec's Félix Awards last November went to Reno, who is cited by many performers in the province, including Celine Dion, as a major influence. Reno gave a memorable 10-minute performance with a medley of her numerous Quebec hits.

"The woman has a talent which defies description," says Shelley Steub-Sacks, VP of the Sam the Record Man stores in Quebec. "She has an incredible range and incredible emotion in her voice. Her genuineness comes through in her performances, and people are as taken with her voice as they are [with her] as a person."

"I am one of the five best entertainers in the world," says the 49-year-old Reno, who sings fluently in French and English. "There's something magic from inside me when I sing. I have joy, but there's something that's bigger and stronger than me. I don't know what it is. I have a feeling, a touch of God."

Reno is being kept busy these days. Her French-language album "La Chanteuse," released on her Montreal label Nov 7, has sold 80,000 units in Quebec, according to her manager, Lionel Lavault. She's now preparing a new English-language album, her first since "Trying To Find A Way" 17 years ago. She is also writing two screenplays (one is based on her life and titled "The Singer") and her autobiography.

Additionally, Reno says, she wants to do a musical. "I want to be on Broadway," she says. "I'm a Broadway woman. I'm like Ethel Merman, Judy Garland, Barbra Streisand, or Liza Minnelli. Maybe someone in New York will recognize what I do."

At the invitation of New York promoters Tony Graubard and Sid Bernstein, who saw her perform last year at the Montreal Jazz Festival, Reno is performing at the 400-seat Florence Gould Hall at the French Institute/Alliance Française in New York for two days starting Friday (26). Her set will be mostly in English, but she'll include several songs in French from "La Chanteuse."

"In going to sing my heart out as I usually do," she promises.

"La Chanteuse," with a dazzling cover photo of a 14-year-old Reno performing at the Casa Loma in Toronto, marks her first album with lyricist Lee Plamondon, one of Canada's most celebrated composers. Romano Musumarra produced the album, wrote six songs, and collaborated with Lorenzo Meiandri and Roberto Zanelli on four other compositions.

The collaboration with Plamondon came first. Reno recorded the Musumarra/Plamondon song "Gal-



GINETTE RENO

axies" last year for Plamondon's two-CD career retrospective "Les Grandes bandes." After working together, the two decided to make an album.

Plamondon has written lyrics for some top Quebec artists as Dion, Diane Dufresne, Fohienne Thibault, and Robert Charlebois and for such international acts as Catherine Lara, Julien Clerc, Petula Clark, and Cyndi Lauper.

In what may be the recording triumph of her lengthy career, "La Chanteuse" vividly captures the contradictions and high-wire intensity of Reno's stormy personal life. The title track tells of a singer who, like Reno, is happy and alive only when she's singing. The album's standout track is "Indépendante Ou Dependante," in which Reno sings in French: "I cried for a man, I cried for a man. I was ruined by a man. . . In my life I did anything to have a man. I need a man in my life. But I've never depended on a man."

Atypically for the demanding singer, Reno is ecstatic with the recording. "I've only liked about three albums I've recorded," she says. "One time, I was going to record an English record, and the producer said he wanted me to look over all of the songs I'd sung in English and French and tell him honestly how many I had been happy with. It shocked me that there were not many songs I liked. On this album, there are so many powerful songs."

One of five children, Reno was born in Montreal's poverty-stricken east end. At age 6, trying to earn money for her family, she ran errands for announcers at radio station CKVL. By the time she was 8, she had three newspaper routes and was singing at community halls and

at banks on payday to raise money for singing lessons.

"When I was very young, 4 or 5 years old, I'd say to people, 'Some day I will be a very successful singer,'" Reno says. "There was a store called David's on Montcal Street, and when my mother needed a bra for my sister or whatever, she'd say, 'Go and sing at David's.' I'd sing in the store for an hour, and the owner would say, 'Pick up what you need. You've been good for my clients.'"

At 13, Reno entered an amateur show at Café de l'Est on St. Denis Street and won \$40. Chaperoned by her parents, she spent the next year performing wherever she could. At 14, she landed a contract with Reflex Records and recorded her first Quebec hit, "Jaime Guy."

"I earned something like \$34," Reno says.

Other French-language Quebec hits followed, including "Tu Viens Toujours Dans Mon Coeur," "La Dernière Valse," "Les Yeux Fermés," and "Le Dervant Dieu."

In 1969, Reno signed a contract with Decca Records in the U.K. and had then Canadian hits with "Don't Let Me Be Misunderstood," "Beautiful Second Hand Man," and "Everyday Working Man." She received a Juno Award for top female Canadian singer in 1969 and won in the category of outstanding performance in 1970. Reno established Melomel and recorded the album "Je Ne Suis Qu'Une Chanson," which went on to become one of the top-selling recordings in Quebec history, selling 356,000 copies to date, according to Lavoie.

Aside from a two-year period in California in the '70s, during which she appeared on "The Tonight Show," "The Dinah Shore Show," and "The Hollywood Palace" and performed in Las Vegas, Reno has rarely worked in the U.S.

"I was always afraid [of performing with the U.S.] and I would always sabotage my efforts," says Reno. "It's not easy [working in the U.S.] In New York, I cannot make too many mistakes. I have to be at my peak, and that's not easy. I'm really looking forward to showing [Americans] what I can do."

MAPLE BRIEFS

APPOINTMENTS: Peter Luckhurst has been named president of HMV Canada, effective Feb. 1. Chris Sullivan has been named GM of Sam the Record Man's flagship store on Yonge Street in Toronto.

At A&M/Telrad/Motown, Dave Porter and Patricia Fairall have both been appointed A&R managers. David Lindores has become the national marketing manager, and Julian Tuck is now national retail promotions coordinator.

Stephanie Robertson has been named director of marketing at SRO Management and Anthem Records.

NEW YORK-BASED Plump Records, a division of AGF Entertainment Ltd., has made a licensing agreement with Toronto-based First North Records for Canada. In March, First North will release Plump titles by Shawn Colvin, Howard Jones, Harvey Fierstein, David Massengill, and Vitaphone.

CANADA



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The Fix On '96: Thanks To An Unparalleled Talent Explosion, It's Shaping Up To Be A Blockbuster

BY LARRY LeBLANC

Boosted enormously by support from the MuchMusic and Musique Plus video services, by an evolving college-and-drug driven independent alternative sector, and by such record retail chains as Sam the Record Man, HMV Canada, Sunrise and A&B Sound, Canada is presently undergoing a potent and unparalleled talent explosion.

"The overall music scene in Canada has shifted so much in the past few years that 'alternative' could now be [album rockers] Triumph," says Laura Bartlett, GM of Virgin Music Canada. "Honestly, [major label] A&B guys are going into downtown [record] retail stores weekly and plucking everything they haven't heard yet."

While such small labels as Nettwerk, Handsome Boy, Iron Music Group, Sonic Unyon, Random Sound, Mint, Zulu,

"The Canadian independent-music scene is truly independent," boasts Jeff Rogers, president of Handsome Boy Records and manager of the Crash Test Dummies. "...It's not a fake independent-music scene underwritten by major labels."

FEMALE-DRIVEN EXPORTS

"Netwerk has never had a 'Canadian' sound or a sound that was current with what was on radio in Canada," says Terry McBride, president of 10-year-old Netwerk Productions in Vancouver, British Columbia. "We've never been part of the mainstream in the Canadian marketplace. We're still not."

Last December, McBride forged a three-year American distribution tie-in with Cema Distribution for a new New York-based company, Nettwerk Productions U.S.A. "Within that deal we're going to put out eight to 10 [Netwerk] titles plus about a half-dozen EMI releases, most of them being Canadian," says McBride. "We're setting ourselves up as an alternative label within the Cema family."

"Have you noticed that Canada probably has the six of the most popular female performers around right now?," he asks, naming the successes of Celine Dion, Alanis Morissette, Shania

Twain, Sarah McLachlan, k.d. lang, Holly Cole, Loreena McKennitt, Jane Siberry and Jann Arden. "With males, there's only Bryan Adams. If you took Bryan out of the picture, our biggest export by far is Canadian female-driven music."

EASY PILL TO SWALLOW

Not only did the most striking North American music-industry breakthroughs of 1995 belong to Canadians—Twain and Morissette—both of whom now live in the U.S., but Montreal, Quebec-based Celine Dion became a global star as well.

"Alanis is the story of the year for us," says Stan Kulik, president of Warner Music Canada. "By Christmas, we were closing in on 500,000 units on Jagged Little Pill." The sales were a surprise for us because they happened so quickly. The album came out in June; three weeks later it was gold [50,000 units], and three weeks afterwards it was platinum [100,000 units]."

Canadian sales of Twain's sophomore Mercury album, "The Woman In Me," reached 700,000 units by the end of 1995, according to Mercury/Polydor president Doug Chappell, making it the top-selling country album in Canada by a Canadian.

Continued on page 80



'95's biggest exports: Celine Dion, Shania Twain

Strawberry, murderrecords, Sabre Togue, Gritty City and the recently formed a-Ruban, Mo-Funk Records, and Equinox labels dominate the independent marketplace, most bands release, promote and market their own records with varying degrees of success.

The most talked-about Canadian independent act this year has been Toronto-based singer/songwriter Hayden. His tortured album, "Everything I Long For," on Hardwood Records topped indie charts for much of '95, selling 15,000 units by year's end.

Among the other leading or promising independent acts are Pluto, techie charger, Rebecca Timmons, Wild Strawberries, Tristan Pisonic, Glueleg, Eric's Trip, Perfume Tree, Punjabi By Nature, Thrush Hermie, the Kittens, Download, Salmonblaster, the Nines, Trigger Happy, Shades of Culture, Jughead, Bif Naked, the Smalls, Weeping Tile, Kissing Ophelia, Slowburn, and My Brilliant Best.

SIZE MAKES THE SCENE

"I have a lot of admiration for the independent sector here," says John Reid, president of A&M/Island/Motown. "There's not anything like it anywhere else in the world. Sometimes they can get [indie recordings] on the retail racks in the U.K., but it's not presented like it is here."

"The indie scene is happening here because the industry is so small," says Paul Alofs, president of BMG Music Canada. "Artists can know an awful lot of people and know what's going on. Whereas in the U.S. [the marketplace] is too huge."

Talent Goes Abroad * Last year's many international success stories are spurring labels to take more and more acts on the international road

BY LARRY LeBLANC

Encouraged by the new-found international successes of Alanis Morissette (Maverick) and Shania Twain (Mercury), as well as the continuing sizable foreign profiles of Bryan Adams (A&M), Celine Dion (Epic), k.d. lang (Sire), the Crash Test Dummies (Arista), Sarah McLachlan (Netwerk/Arista), Holly Cole (Metro Blue) and Loreena McKennitt (Warner), Canadian-based labels and artists are intent today, more than ever, on exposing their product abroad.

The goal for all multinationals based here is to be an A&R source for their world-wide affiliates—a new role for them—while Canadian artists and managers know that without access to foreign markets they will—at best—only recoup recording costs with domestic success alone.

"I'm not interested in signing artists who want to sell gold or platinum records in Canada alone," states John Reid, president of A&M/Island/Motown. "I'm interested in artists capable of selling internationally."

"I've always felt that [the Canadian music industry's] goal should be to get 5% of the records sold worldwide to be by Canadian artists," says Stan Kulik, president of Warner Music



Holly Cole did a U.K. promo tour.

Canada. "We're not only getting there, but our artists are now being recognized in other parts of the world as being Canadian, rather than American."

Compared to even five years ago, Canadian-based label, managers and artists are playing more active roles in mapping out global marketing strategies—including planning release dates by territory and setting up showcases and tours abroad.

Among the Canadian acts being aggressively marketed in international markets this year are: Roch Voisine (BMG), Jann Arden (A&M), the Tragically Hip (MCA), Tom Cochrane (EMI), Harem Scarem (Warner Music), Barenaked Ladies (Sire), Sven Gali (BMG), the Headtones

Continued on page 76

Canada Canada

Incoming Action: Foreign Labels And Chains Take Aim At A "Sophisticated Growth- Oriented Marketplace"

BY JEFF BATEMAN

Riddled with debt and just a few votes short of political chaos in the Quebec referendum last fall, Canada is clearly in a state of crisis. Some of this gloomy mood has infected the Canadian-owned music sector via government spending freezes that are eroding programs designed to boost private-sector investment and export opportunities.

On the whole, however, the Canadian music industry has never been healthier. The realistic consensus from both domestic companies and foreign interlopers is that Canada is a mature, sophisticated and growth-oriented marketplace in which the leading operators have the big picture in focus and are now fine-tuning their activities in niche markets that have previously eluded their grasp. According to figures supplied by the Canadian Record Industry Association, annual net sales of all music products in Canada were on target to top \$700

September launch in Vancouver and foresees revenues from 10 Canadian stores generating \$250 million per year by the turn of the century.

Duffell is encouraged by the success of HMV, which after seven years in Canada now grosses \$200 million annually. That particular track record won't be easy to duplicate, however. "The landscape is very different today," cautions Paul Alois, HMV Canada's top gun prior to his recent appointment as president of BMG Music Canada. Alois notes the heavy investments in upgrades and expansion undertaken by established retailers and newcomers like Future Shop. "The market is pretty close to being saturated."

VISING LABELS

U.S. label representatives, most notably Sire/Elektra Entertainment Group president Seymour Stein, have routinely

TALENT GOES ABOARD

Continued on page 23

(MCA), Our Lady Peace (Epic), Moist (EMI), Tea Party (EMI), Smuin Agharkar (EMI), the Rankin Family (EMI), 13 Engines (EMI), Mother Earth (EMI) and Amanda Marshall (Columbia).

INDIES INTERNATIONALISM

While Canada's major labels and artists have only recently been aggressively concentrating on targeting foreign markets, such independent labels as Network Productions, Atir Music Group, Cargo, Hi-Bias and Plus 8 have long been operating with an international perspective.

"We've always promoted ourselves outside of Canada in order to get the cash flow to stay alive," says Terry McBride, president of Vancouver-based Network Productions and manager of Sarah McLachlan and Barenaked Ladies. "Starting off with Skinny Puppy, MC 900 Ft. Jesus, Consolidated and leading into Sarah, our success has had to do with not being [exclusively] focused upon Canada."

"We're actually more known in the U.K. than we are in Canada," explains DJ Nick Fiorucci, president of the



Crash Test Dummies, Bryan Adams

Toronto-based dance label Hi-Bias Records (Oval Emotion, and Temperance). "I'd say 70% to 80% of our business is now international, primarily in the U.K., but we also sell records in Italy, Germany, France and the Benelux."

DION'S WORLDLY LAUNCH

For Canada's top stars working abroad, keeping an international profile means enormous career pressures, such as prioritizing their time in each territory and setting release schedules.

While Celine Dion has traditionally launched her albums with a party in her hometown of Montreal, the late March worldwide launch of her next album, "Falling Into You," will be kicked off by launches in New York, London and Montreal. A Dion world tour starts March 18th in Perth, Australia.

"With 'The Colour Of My Love,' Celine got the rest of the world," says Dion's manager and husband Rene Angeli. "With this album, we're aiming to break in Southeast Asia and in South America as well."

ADAMS' EARLY OUTREACH

Another Canadian artist seeking a bigger South American profile is Bryan Adams, who is due to release an album worldwide this spring. "The Latin American countries have always said to us that the reason Bryan hasn't done better there is because we haven't given them the time," says Adams' manager Bruce Allen. "That's correct, because we've gone there [previously] two years after release of the albums. This time, Bryan will go there in the first six months of release. If you can get there when the album's hot, and when the company is promoting it, then everything [record sales and concerts] starts to flow." On the release of this album, however, Adams will be in Europe touring, not in the U.S., as might be expected. "If you're a young band, you do have to be in the U.S. for your first two singles, but an established act doesn't," explains Allen. "However, an established act has to go to Europe, and you can't get Europe good in a month. You have to do Europe in two stages on a record now. You try to make a big bang by playing all the major cities in major markets and then return and get

Continued on page 22

k. d. lang

Barenaked Ladies

The Age of Electric

million in 1995, up more than 20% in two years.

"I honestly don't know what this industry is potentially worth," states Gerry Lacoursiere, chairman of PolyGram Group Canada, "but the increases have been very steady, and what's fueling it is CD penetration. We've still got a little way to go compared to Japan, where they have 99% penetration. Beyond that, the market is limited only by the creativity we show in developing artists. We've got 6 million households here, so that says to me there may be an artist out there who could conceivably sell 6 million units in this country."

TOWER TAKES ON TORONTO

Canada's bulk market and 72-cent dollar hasn't escaped the notice of international music retailers. Tower Records took its first step north of the border pre-Christmas with the opening of a 22,500-sq.-foot-outlet on the south end of Toronto's vibrant Yonge St. record retail strip.

"There's no set-in-stone master plan, but we'll build our business in Toronto first and then start looking at Vancouver and Montreal," says Canadian marketing director Vince Parr.

The availability of a unique heritage site in the former central branch of the Vancouver Public Library has spurred Canadian expansion by the Virgin Retail Group. "In its own way, this is as much an architectural landmark as our stores in London, San Francisco and Paris," explains Ian Duffell, president of Virgin's North American division. He anticipates a

ly visited Canada over the last decade to sign such artists as (in Stein's case) k.d. lang, Barenaked Ladies, Mervyn Cadell and Rheostatics. In 1995, Vancouver group Modles Revenge was signed by Atlantic-distributed 143 Records, Ottawa, Ontario quartet Sal's Birdland went to Discovery Records, and Mercury Records snagged rights outside Canada for Edmonton's Age Of Electric.

Increasingly popular are joint ventures that split costs, marketing and A&R responsibilities between companies on each side of the border. A&M Island/Motown Canada pioneered this approach with Jani Arden, the Doughboys and now Bass Is Base, whose "Memories Of The SoulStuck Survivors" debut is slated for a U.S. release in February by Island affiliate Loose Cannon Records.

"There was a very competitive situation for Bass Is Base, and Loos Cannon became the catalyst for getting the deal signed," says A&M Canada's VP of marketing, Allan Reid.

Can-Am partnerships of this kind make particular sense for Canadian country acts, who traditionally have found it impossible to crack Nashville without U.S. commitments. Western Canadian singer-songwriter Paul Brant is now the focus of a joint venture between Warner Music Canada and Warner Bros. Records, while Mercury Polygram Canada signing Duane Steele is represented by both the Toronto and Nashville offices of Warner/Chappell Music.

Continued on page 22

ARCHITECTURALLY SOUND



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






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Canada Canada

ONES TO WATCH: TALENT PICKS FOR '96

Canadian Editor Larry LeBlanc picks the Canadian signings who show the greatest promise of breaking internationally, as well as some up-and-comers who deserve greater recognition.

Act	Label	Style	Comment
 OUR DAY PEACE	EPIC	ALTERNATIVE ROCK	Released in Canada in 1994, the band's debut album "Sweet" reached Canadian double-platinum (200,000 units) status. Released by Relativity in the U.S. last March, the album has sold 250,000 units to date. The follow-up album is due this spring.
 ASHLEY MACISAAC	A&M RECORDS	TRADITIONAL CELTIC, PUNK AND GRUNGE	Within a month of its Canadian release, the Red Sox's November A&M debut, "It's Not An Act Today," achieved Canadian gold (50,000 units). An undeniable live act.
 BASS IS BASE	A&M/LOOSE CANYON	POP SOUL	This southern musical talent ranges from Pearl Jam and Soundgarden to vintage soul of James Brown, Parliament-Funkadelic and the Meters. The band's major-label album debut, "Memories Of The Southland Sessions," is one of the lastest Canadian albums of the year. Due to be released in U.S. in March.
 SPOOKY RUBEN	TVT RECORDS	POP ALTERNATIVE	Ruben's quirky indie collage/teenage-pop debut, "Muses Of Transference Vol. 1," features an amazing mixture of catchy pop tunes.
 HELLY MCMANLAND	PARADISE ALLEY PRODUCTIONS	ALTERNATIVE	On the strength of the sleeper/smogger's five-songing solo song "Sour Pie," recorded in five days, this 22-year-old Winnipegger has an enormous future career. Heavily supported by MCA Music Entertainment Inc.
 THE MONODISKS	HANDSOME BOY RECORDS	ROCK ALTERNATIVE	From Montreal, New Brunswick, the Monodisks scored on Canadian alternative and college radio charts with their first-track EP "Out Of The Marsh" in 1995, selling 5,000 copies in Canada. Their first full-length CD is set for release this summer.
 HUXLEY	HARDWOOD RECORDS	ALTERNATIVE	At 24, this acoustic-guitar-playing, gravel-voiced solo performer is the least of Canada's college/alternative scene. Scores of Canadian and U.S. A&R reps are vying to sign him on the strength of his debut, "Everything (Long Fe)," which has sold 18,000 units to date and topped Canadian indie charts for over seven months in 1995.
 AMY SKY	IRON MUSIC	POP	With tunes covered by Anne Murray, Raha McIntire, Diana Ross, Heart and Belinda Carlisle, Sky has long been recognized as one of Canada's top songwriters. Her long-awaited debut, "Good Rain," due for release in Canada in the spring, marks her as an enormously gifted performer as well.
 THE MATHEW GOOD BAND	MOB WORLDWIDE	POP ALTERNATIVE	While Dave's pop-driven tunes are certainly the selling point of the trio's debut album, "Last Of The Ghosts Astronauts," MOB also features top-notch performance by Good (guitar/vocals), Ian Brown (drums) and Geoff Lloyd (bass).
 WENDY LANDS	HEY MANI RECORDS	POP ALTERNATIVE	The so-called Bare singer's "Angels & Ordinary Men" solo debut is only one of the most impressive Canadian recordings in years. She's too good not to be picked up by a bigger label.
 CRUSH	EXCITED RECORDS	METAL	Canadian radio routinely sold-shoulders metal, but there are plenty of heavy metal pop-oriented bands on the scene's recently released "Crush" album which would fit tightly defined radio formats.
 JASON FOWLER	BIG MUSIC	ROOTS/FOLK	A gifted guitarist, singer and songwriter, Toronto-based Fowler quietly released his first album "Men Of Distance" late last year. A real gem.

Canada's Indie-Nationals Find Foreign Markets Offer "Infinite Possibilities" For New Business

BY JEFF BATEMAN

Canada's multi-national affiliates are by no means the only domestic music-industry players with a 20-20 global vision despite their bold, imperialistic talk, and worldwide initiatives in recent years. In fact, the nation's resilient independent sector has traditionally looked outside the country in securing foreign partnerships and creating dome economies of scale.

Continental expansion on their own laissez-faire terms is the mission of a handful of streetwise Canadian labels that have emerged in strikingly confident fashion in recent years. Hamilton's Sonic Union Records has not yet seriously looked at breaking into America, says musician/co-founder Mark Milnes, because the three-person staff has been stretched to its limits by domestic activities. That will change in 1996 as Sonic Union's acclaimed roster of homegrown bands led by Tristan Pomic, tiebe charger and Hayden (a distributed artist on Hardwood Records) begins touring south of the 49th.

Mint Records is a little further ahead of the game. The British Columbia indie recently entered into a cooperative deal with Berkeley, California, independent Lookout! Records that will see new releases by Vancouver groups like the Smugglers and cul in the immediate future. From dealing in 1995 with no less than 10 U.S. distributors, Mint's joint-venture product will now be channeled through Mordam. "It's a chance for us to work with a label that's as excited about our bands as we are," says Mint co-owner Bill Baker.

REVENUE INJECTION

Handsone Boy Records, an offshoot of Toronto management firm Swell Inc., jumped into overdrive last year with the injection of revenues from client Crash Test Dummies. Adopting a project-by-project approach, Handsone Boy licensed U.S. rights for the Toronto group Rusty to T&G Recordings and augmented its own mail-order campaign for John Oswald's unique Grateful Dead project, "Grayfolded" (released on the Swell-Artist imprint), with U.S. distribution from Caroline. The Oswald album has sold 75,000 units, primarily through specialized print-marketing to Deadheads.

MUSIC TO MIDEAM

Some 55 Canadian independent 30 companies are expected to work the floor of the Palais des Festivals at MIDEAM '96. For veterans like Holger Petersen, president of Stony Plain Records, the annual pilgrimage to Cannes dates back to the '70s. Through MIDEAM, Petersen has maintained and expanded a network of overseas licensees and distributors for direct signings like Long John Baldry, Rita Chiarelli and Amos Garrett. The Edmonton, Alberta label has boosted its stature of late by financing new albums by roots all-stars Maria Muldrup, Duke Robillard and Jimmy Witherspoon. In the U.S., these titles are handled by DNA and Bayside Distribution. Robillard's acclaimed jump-blues album, "Duke's Blues," was recently licensed to Virgin/Poindexter for the world excluding Canada. Denis Wolf, general manager of Montreal's Audiogram Record, has been making the annual trip to France since 1978. His priorities this year include shopping new albums by Daniel Bélanger, Gogh Van Go and resurgent Quebec rocker Michel

Continued on page 41

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Sal's Birdland
Salvador Dream
Jane Siberry
The Skydiggers
Spirit of the West
Waltons
Weeping Tile
Bob Wiseman



For more artist information visit Warner Music City — <http://www.warnermusic.ca>



Canada CanadaCanada

THE FIX ON '96

Continued from page 75

"We knew early on that the album would expand its borders beyond the country marketplace," says Chappell.

Internationally celebrated Dion had another another triumphant sales year domestically. Her Epic album "The Colour Of My Love," released in 1994, has now topped the 1.4 million units sales point in Canada, and the Quebec singer's 1995 French-speaking album, "D'Eux," has sold 420,000 units to date, according to Rick Camilleri, president, Sony Music Entertainment (Canada).

"The Colour Of My Love" has now sold over 10 million copies worldwide, and "D'Eux" is over 3.2 million copies worldwide," notes Dion's manager/husband Rene Angeli. "The album was No. 1 for over 30 weeks in France."

Angeli is particularly delighted by Dion's impressive U.K. career gains, noting that "The Colour Of My Love" has sold 1.6 million copies there, and "D'Eux" reached gold [100,000 units] there last November. Dion is the first artist to reach U.K. gold with a French-speaking recording.

DION TOPS POPS

Angeli credits Sony Music Entertainment U.K. for laying the groundwork for the singer's European breakthrough. "The Colour Of My Love" started in England and then spread all over Europe," he says. "Sony U.K. chairman/CEO [Paul] Burger telephoned me on our honeymoon, when the album, was at 45,000 units there, and said if Celine would come over for 'Top Of The Pops,' the record could go gold. She went last January, and by March the record was up to 1.2 million copies."

While Dion's international career continues to soar, The Tragically Hip, the other big act on Canada's domestic scene, remains little known outside the country. However, the band's manager, Jake Gold, justifiably takes considerable pride in the impressive Canadian-based accomplishments of the group.

"Since the 'Day For Night' album came out in Oct. 1994, we've sold 475,000 units of catalog product," Gold says. "Additionally, 'Day For Night' has sold 700,000 copies. There's not another Canadian band selling three-quarters of a million records every time they release a record."

FROM ROCH TO RAFFI AND BEYOND

Among the best-known Canadianians internationally today are Rush, the Crash Test Dummies, Roch Voisine, Leonard Cohen, Bruce Cockburn, Our Lady Peace, Tom Cochrane, Bareknaked Ladies, Cowboy Junkies, Colin James, D.O.A., Moist, Terri Clark, Blue Roden and Deborah Cox.

Additionally, such Canadian acts as Rusty, Harlem Scarem, the Odds, Tea Party, the Imbreeds, Jale and Lumbler made international gains this past year.

Canadians also continue to do well internationally in non-pop genres. This includes such artists as Raffi, Susan Hammond (of Classical Kids), Fred Penner, and Sharon, Lois & Bram in the children's market; singer Dana Krall, pianist Oliver Jones, and Rob McConnell and the Boss Brass in the jazz field; singers Ferron and James Keelaghan in folk; Plastikman and Oval Emotion in dance; Connie Scott and Hocus Pocus in Christian music; tenors Ben Heppner, Richard Margison, and Michael Schade in opera; and pianist Michael Jones and flamenco guitarist Jess Cook in new age.

"Today, you take it as a matter of course hearing Canadian artists abroad, even in cities like Tokyo or Hong Kong," says Al Mair, president of the Attic Music Group. "When I was in Japan late last year Holly Cole's Christmas album was one of the displayed albums at retail, and Lorena McKennitt, who had just been touring there, was featured on the cover of a major magazine. There were also five Canadian artists on the Japanese charts: Bryan Adams, Alanis, k.d., lang, Celine Dion and Deborah Cox."

"Why is there so much good music coming out of Canada?" asks singer Tom Cochrane. "It's because some of us have really dug our heels in and created a Canadian identity and have a sense of pride about what we are."

FRANCOPHONE IMPACT

Domestically, in Quebec, where the province's top distributors Quebecor Group and Archambault Inc. recently created a



Success story: Morissette

joint venture mega-music company, Trans-Canada Archambault, which will have sizeable impact this year, such francophone acts as Beau Dommage, Marjo, Kevin Parent, Lara Fabian, Lynda Lemay, Bruno Pelletier, Eric Lapointe, Ginette Reno, Richard Seguin, Marie Denise Pelletier, Dan Bigras, France D'Amour, Les Colocs, les B.B., Marjo and Richard Desjardins remain popular within a primarily French-speaking province that has a population of 6 million.

RE-THINKING COUNTRY COMMITMENT

The immense impact of the year-old video channel New Country Network (NCN), with access to 6.2 million Canadian households, has brought a higher awareness of Canada's top country artists, including Michelle Wright, Rita MacNeil, Charlie Major, Patricia Courty, George Fox and Jim Witter. Additionally, NCN has brought greater national profiles to such new country-styled acts as Susan Aglukark, Quartette, the Johnher Brothers, South Mountain, James Owen Bush, Jim Matt, Hemingway Corner, Farmer's Daughter and the Celtic-based Rankin Family, Barza MacNeils, Irish Descendants, Rawlin's Cross and Ashley MacIsaac.

NCN's arrival, coupled with Twain's enormous success, has forced major labels here, after years of inactivity, to re-think their commitments to Canadian country. Among the recent signings have been Jason McCoy and Lawrie Wallace to WCA, Duane Steel to Mercury/Polydor and Paul Brandt to Warner Music Canada.

PRODUCT IN THE PIPELINE

If 1995 was an impressive year for domestic releases, 1996 is shaping up to be truly a blockbuster. Among the first-tier Canadian acts with releases expected are Adams, Dion, McLachlan, Arden, Rush, The Tragically Hip, Crash Test Dummies, Roch Voisine, Lorena McKennitt, Bruce Cockburn, I Mother Earth, Moist, Our Lady Peace, Leonard Cohen, 34-40, and 13 Engines. From Quebec, there's releases by [French-speaking] artists Mario Pelchat, Kathleen, Daniel Belanger and Jean Leprieux.

"There's so much [domestic] music coming out that it's mind-boggling," says Warner's Kufin. "We've got 11 albums on the schedule for 1996, and that will probably grow to about

Continued on page 82

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Doughboys/A&M



Duane Steele/Mercury



Barstool Prophets/Mercury



Charles Dutoit/London



Leila Josefowicz/Philips Classics

Canada Cono Canada

THE FIX ON '96

Continued from page 102

20. There are albums by Loreena McKennitt, Skydiggers, and our new country signing, Paul Brandt.

"Everybody seems to be stepping up their commitment to Canadian music," says Sony's Camilleri. "It's getting more competitive and more crowded in terms of the number of releases and artists. We've got new albums by Celine, Our Lady Peace, Leonard Cohen, the Philosophers Kings, 34-40, Mario Pelchat, Kathleen and a debut album from Corey Hart."

OTHER MAJOR LABEL EXECUTIVES ALSO REPORT SIZABLE INCREASED A&R ACTIVITY FOR 1996:

- "This year, we'll have an Anne Murray album which, with duets with Aaron Neville and Bryan Adams, should be a major worldwide project [for EMI]," says Deane Cameron, president of EMI Music Canada. "There's also an I Mother Earth record which we really want to spend some time setting up because their last album was released in just about every country EMI operates in."
- "It's a rebuilding year for us," says Virgin's Barlett. "We'll have releases from Change Of Heart and Pluto. I'm also looking for some great things from our two licensing deals, Essential Noise from Vancouver (D.O.A. and Showbusiness Giants) the electronic-techno label Plus 8 [Legion of Green Men, and Blue Prince of Modern Technology], which is huge in Europe."
- "We're really poised to sell a bunch of records this year with our Canadian product," reports Ross Reynolds, president of MCA Music Entertainment. "We've already released albums by the Cowboy Junkies, Ashina and Limblifter, and coming up are releases by The Tragically Hip, the Watchmen, Headstones, She Stole My Beer,

Daughter's Of Eve, Lavinie Wallace, Merlyn, and a Burton Cummings concert album."

- "We've had a number of releases focusing on the adult-contemporary market, and we're trying for more of a Canadian twist with projects like that in the future," says Joe Eter, director of sales for The Walt Disney Company

The Tragically Hip

TALENT GOES ABROAD

Continued from page 75

your Spains, Portugal, Italy. A smaller act might have to go back to Europe three times [to break]."

DUMMIES TO EUROPE

Expecting a summer release followup to the Crash Test Dummies' 1994 Arista album "God Shuffled His Feet," which sold 3.5 million units worldwide, the group's manager, Jeff Rogers, also plans to have the group do Europe first. The group will do the festival circuit there in July before touring North America in the fall. An extensive European tour will follow, then dates in Southeast Asia and Australia in early 1997.

"With the international success of 'God Shuffled His Feet,' we'll be able to tour more efficiently on this album," says Rogers. "There will be less of 'We have to go there because we're breaking."

Loreena McKennitt's 1994 album "The Mask And Mirror" sold 1 million units worldwide, and the multi-instrumentalist is already mapping out a promotion strategy for its follow-up—before she starts recording it. "Because the geographical picture is so substantial now, we have to be brainstorming how the promotion and the touring schedule should unfold," she says. "We have to prioritize all that promotional activity before touring."

"On the last recording, I wanted to bring the European territories up to speed, so I went there almost out of the starting gate," McKennitt continues. "Then I returned and toured in Canada and the United States, followed by a European tour, and a tour of major North America cities. Last fall, we did an extensive North American tour and went to Switzerland, France, Italy, Australia and New Zealand. I go to extra lengths

(Canada). "We're working with our U.S. company to have some Canadian artists on our albums."

- "We're looking for a fall release from Jann Arden and we're in the market for two or three more acts over the next 18 months," comments A&M's Reid.
- "Crash Test Dummies coming out this summer is a pretty exciting project," says BMG's Alofs. "Their 'God Shuffled His Feet' album is at 400,000 units in Canada. We've got some other good stuff coming too, including the Monoxides, Mrs. Torrance and Roch Voisine."

to engage with those [smaller] counties if I feel there's interest and potential there."

"WHEN'S IT COMING OUT IN AMERICA?"

One complaint by industry figures here is that foreign territories continue to look to American-label or market acceptance before releasing Canadian music.

"U.S. chart action influences the world," says Rob Brooks, VP of international at EMI Music Canada. "Six years ago, it didn't matter what a record was doing in America. Now, I'm always asked [by foreign affiliates], 'When is the album coming out in



Internationalists MacLachlan (left), McKennitt

America?"

[Foreign labels] wait for American chart numbers," agrees Holly Cole's manager, Tom Berry. "They have their own territorial priorities, followed by product they know will sell, followed by product by North American acts who won't be there to tour immediately and won't give much support."

Berry adds that managers often have to force support from foreign companies by putting artists into the marketplace early on. "Before Holly went to the U.K. in January for six dates to promote her album 'Temptation,' the record company told me to wait for the perfect [European] tour. I said, 'The right tour isn't there to do. If there's nothing in France, Europe or Holland, we get it the next time—but we've got to get her there.'"

Manager Jake Gold says that not having a higher U.S. profile is hindering The Tragically Hip in Europe. "They can tour Holland, Germany, England and Scandinavia and make money, but I don't know how far we're going to get until we have more sales or airplay in America," he says.

On the May release of the Hip's next album, Gold will primarily concentrate on trying to break the band in the U.S. marketplace.

"We're going to tour the States from the day the record comes out, and we're going to go back two and three times to some cities," he says. "We'll hold up on Europe for awhile."

Not all Canadian acts are keen on international touring. Rush, for example, hasn't toured outside North America on its last three tours.

"We sell records in Europe, particularly in Britain, but we've never gone there to tour off the release of a record," says band manager Ray Dambach. "There's a time when they're willing to do a lot of dates, and we can get Europe in. When they're not willing to do a lot of dates, Europe is the first thing that goes. Going to Europe is not a profitable situation for the band because they are unwilling to take a different production there."

INCOMING ACTION

Continued from page 76

DIRECT SIGNINGS TO SUB-POP

One American label that has specialized in direct signings of Canadian bands is Sub Pop, which opened a Toronto office last March to liaise between Seattle and Canadian distributors. "[International product manager] Dan Rosenkrans and [A&R director] Joyce Linehan needed someone to troubleshoot for them up here," says Sub Pop Canada label manager France Chevalier. All Sub Pop product, whether imported or domestically manufactured, now goes through Warner Music

Continued on page 84

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LIFELINES

BIRTHS

Boy, Casey Holden, to Jeff and Helen Magid, Dec. 20 in Los Angeles. Father is director of production and catalog development for Geffen and DGC Records.

Girl, Sydney Elizabeth, to Rick and Kris Septoski, Dec. 29 in Oak Forest, Ill. Father is director of mail order for Allstar Records.

Girl, Kathryn Eleanor, to Bill and Cathy Sontheim, Jan. 5 in Stamford, Conn. Father is president of PolyGram Video.

Girl, Lydia Catherine, to Tony and Nichol Kirsch, Jan. 8 in Wacoma, Minn. Father is operations manager at Dart Distributing Inc. and son of Dart president Merrill Kirsch.

MARRIAGES

Mark S. Duane to Tina Hall, Nov. 18 in Nashville. Groom is publishing/copyright administrator with Copyright Management Inc.

Kitaro to Keiko Matsuhara, Dec. 27 in Nagoya, Japan. Groom is a Grammy-nominated musician, composer, and producer on Domo Records.

Paul Richards to Stacey Lambson, Dec. 26 in Salt Lake City, Utah. Groom is vocalist in Discipline Records group in California.

Antone DeSantis to Holly Olchak, Dec. 31 in Negri, Jamaica. Groom is national sales manager for Rhino Records, based at the WEA branch in New York.

Phil Steinberg to Susan Travis, Dec. 31 in St. Louis. Groom is owner/manager of one-stop Disc Connection.

Fredie Martinez Jr. to Anna Marie Wonderson, Jan. 5 in Houston, Texas. Groom is VP/head of A&R for independent Tejano label Fredie Records.

DEATHS

Richard Versalle, 63, of an apparent

GOOD WORKS

JOHN FOGERTY GIFT: The Mount Zion Memorial Fund has received what it calls a "substantial" donation from the Fogerty Foundation, established by John Fogerty of Creedence Clearwater. The gift will go in part to support needy members of the families of Mississippi legends Charlie Patton and Big Joe Williams and initiate a project memorializing Delta bluesman James "Son" Thomas. Funds will also be used to restore the Robert Johnson Memorial, which has been vandalized three times since being erected in 1991. In addition to the Johnson memorial, the Mount Zion Memorial Fund administers the graves sites of several blues greats. Contributions can be sent to the United Southern Bank, P.O. Box 1059, Clarksville, Miss. 38614.

heart attack, Jan. 5 in New York. Versalle was a tenor with the Metropolitan Opera. He made his Metropolitan debut in "Aida" in 1978. He was performing the role of the low clerk Vitell at the premiere of Louis Rossignol's "The Maltroupe Cases," singing from a ladder when he collapsed and fell 10 feet to the stage. He is survived by a wife and daughter.

Florence Semon, 70, of heart cancer, Jan. 7 in Cleveland. Semon was a veteran publicist and personal manager. During her 50 years in the business, she worked with many recording artists, including Alan Freed, Billie Holiday, Roger Miller, the Osmonds, Charlie Rich, Ray Stevens, and Andy Williams. She began her career as a publicist with the Cleveland Ballet and Symphony. She is survived by her daughters, Leah Kushner and Cynthia Semon-Rich (a publicist and head of Rich Relations); her son-in-law, musician Allan Rich (son of Charlie Rich); her brother Herbert Roth; and six grandchildren.

Leo Baxter, 78, of a heart attack brought on by kidney failure, Jan. 15 in Newport Beach, Calif. Born in Mexico, Texas, on March 14, 1922, Baxter performed with Mel Tormé's Mel-Tones and sang on Artie Shaw's records during the '40s. At Capitol Records in the '50s, he arranged and conducted hits by Nat "King" Cole, including "Mama Blues," as well as Pervin Svalby's "The Sound of Music." With his own orchestra, he created a series of Capitol instrumental hits; his biggest hits, too, included "The Sound of Music" and "The Sound of Music." He was a member of the "Top 40" in 1955 and "The Pop People of Paris" (No. 1 for six weeks in 1956). He also wrote "Quiet Village," No. 4 hit for Martin Denny in 1962. During the '70s, he composed numerous motion-picture scores. The rediscovery of Baxter's albums "Jambou" and "The Sacred Idol"

led to his being known as "the godfather of exotica" among contemporary fans of space-age bachelors and made music of the '50s.

In late 1985, Dionysus Records in L.A. released "The Lost Episodes," the soundtrack of a Baxter TV appearance from the '60s; in December, bandleader Joey Altruda released Baxter with a performance of his works by a 20-piece orchestra at L.A.'s Century Club.

Johnnie Johnston, 80, at his home in Cape Coral, Fla., Jan. 6. Johnston was a big band singer who achieved popularity as a recording artist and film, TV, and Broadway personality. He made several recordings for Capitol Records in the '40s and is credited with being among the first artists signed to the label when it was formed in 1942. He starred in the 1961 musical version of best-selling book "A Tree Grows in Brooklyn." One of his six wives was Kathryn Grayson, a singer who starred in film musicals. Johnston is survived by his wife, Beverly; four daughters, a son; and six grandchildren.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 1155 Broadway, New York, N.Y. 10036.

JANUARY

Jan. 21-25, **MIDEM**, Palais des Festivals, Cannes, 212-689-4220.

Jan. 27, "How to Sell a Record Set," presented by Beverage Productions, New York Hotel, New York, 212-688-2504.

Feb. 23, 23rd Annual American Music Awards, Shrine Auditorium, Los Angeles, 213-655-5960.

FEBRUARY

Feb. 10, "How to Start and Grow Your Own



Positive Outlook. Directors of Outlook Nashville thank Light Records recording duo Wilcox & Parodie, who performed at a benefit concert for the organization. Outlook Nashville provides services for children and adults with developmental disabilities. Shown at Legislative Plaza in Nashville, from left, are Tony Hight and brother, Outlook Nashville executive director, Vince Wilcox; Don Parodie; and Shirley Drecher, Outlook Nashville development director.

Record Label or Music Production Company, presented by Music Business File, Holiday Inn Boston/Boston, Steven Kercher, 508-526-7983.

Feb. 14-18, **Urban Network Power-Jam**, Palm Springs Riviera Resort, Palm Springs, Calif. 818-843-5800.

Feb. 15, **The Art Awards**, Earl's Court Exhibition Center, London.

Feb. 25-28, **Great Lakes Broadcasting Conference & Expo**, presented by the Michigan Assn. of Broadcasters, Lansing Center, Lansing, Mich. 517-444-7444.

Feb. 27-March 2, 27th Annual Country Radio Seminar, Opryland Hotel and Convention Center, Nashville, 615-327-4487.

Feb. 28, 38th Annual Grammy Awards, Shrine Auditorium, Los Angeles, 313-392-3777.

Feb. 29, **Rhythm and Blues Foundation**

with Annual Film Awards, Palmdale, Los Angeles, 202-588-5556.

MARCH

March 4, Ontario Assn. of Broadcasters Annual Conference, location to be announced, Ontario, 416-595-9236.

March 13-17, 28th Annual ITA Seminar, Arizona Biltmore, Phoenix, 212-643-0520.

March 17-20, Winter Music Conference, Fontainebleau Hilton Resort and Spa, Miami Beach, Fla. 305-543-4444.

March 22-25, **NARM** Convention, Sheraton Washington, Washington, D.C. 800-596-2221.

APRIL

April 2, "The Business of Entertainment: The Big Picture," presented by Schuler Wertheim and Vickers, Fierco Hotel, New York, 212-492-6532.

April 26-28, 2nd "Adventures in Broadcasting Promotion Director's School," seminar for radio marketing professionals, Sheraton Stamford, Stamford, Conn. 203-288-2002.

MARIAH CAREY

(Continued from page 69)

Shibuyama adds that the Kose campaign has been "very effective" in giving a further push to Carey's Japanese sales.

"Kose's very happy about it—the posters are even getting stolen, Shibuyama says.

As part of the campaign, Kose is giving away 250 pairs of tickets to one of Carey's three Tokyo Domo shows, as well as 1,000 Mariah Carey sweaters and 2,000 T-shirts.

"Music Box" has sold 2.03 million units in Japan, including imports since its Sept. 11, 1993, release here, while "Daydream," released Sept. 30, 1995, has moved 2.1 million units.

"My Christmas" and "All I Want For Christmas Is You" were the top-selling foreign album and single, respectively, in Japan in 1994, and "Daydream" is certain to earn top foreign album honors for 1995.

PRICE-MAINTENANCE SYSTEM UNDER ATTACK

(Continued from page 69)

account for roughly 90% of the record industry's revenues. In the U.S., which has roughly twice Japan's population, between 4,000 and 6,000 titles are released each year, according to Recording Industry Assn. of America data cited by the RIAJ.

In Japan, almost every kind of music made from all over the world is available, said Matsuo in his speech. "Not only are products available at the same price everywhere, which would be unworkable in a couple of days, thanks to our delivery/distribution system."

The system, says the RIAJ and other industry groups, makes it possible for record companies to produce minority-interest titles, such as Japanese traditional music, which would be uneconomical to release in a liberalized pricing environment.

RPM was introduced in 1953 to exempt such goods as cosmetics, drugs, newspapers, books, and recorded music from the Anti-Monopoly Law's provisions against price-fixing. The system allows record companies to dictate prices to wholesalers and retailers on

the basis that record companies accept unlimited returns (*kaiken*). These Japanese products are then discarded.

In 1993, the FTC decided it was time to review the system and set up a special subcommittee composed of leading academics specializing in law and economics to study the issue.

"More than 40 years have passed since this system was introduced, during which time the distribution structure and business practices have changed greatly in Japan, new forms of retail businesses and sales methods have appeared, and consumer lifestyles and purchasing patterns have changed," the subcommittee's interim report states.

"Meanwhile, various regulations and business practices which also restrict sales on retail prices, including the RPM for designated goods by the FTC, have been abolished or liberalized, and actual retail prices have become more varied. Accompanying these changes, the consensus in society has become that the RPM is basically illegal, according to the Anti-Monopoly Law," the report continues.

The RIAJ says, "We believe that copyrighted material should not be regarded in the same way as regular products."

While the music industry and the FTC square off over the RPM issue, there are already signs that the system is beginning to crack around the edges.

One record store in Tokyo's Shibuya district was recently selling CDs by domestic artists as "used" and at discount prices, even though they were still in plastic wrap and had the paper "CD" liner that is included with all new CDs.

HMV Japan president Chris Walker says he has bought examples of stores breaking RPM to the attention of local record companies.

"They say they have no direct contract with the record stores in question, since the stores deal with wholesalers," Walker says. "They said they're looking into it to see what they can do about it, which I guess in the Japanese context means 'Take a walk.'"

"But what I pointed out to them was that if that spreads, we can't be the last," Walker adds. "So it's up to the record companies to clean it up."

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Irish Indies Cope With Retail Onslaught

Local Chains Develop Distribution Arms, Labels

■ BY KEN STEWART

DUBLIN—The growing presence of the multinational retail chains in Ireland has forced small, homegrown specialists and independents to develop special niches, such as distribution and in-house labels. Meanwhile, retailers here have committed resources to the development of local artists.

The multinationals were actually a blessing in disguise for Dolphin Discs, a small, family-owned company that has seen its outlets decline from seven to three in recent years.

"They took a major slice of chart business away from us," says GM Paul O'Reilly. Consequently, the company has diversified by setting up two labels—Dara and Dolphin, which have met with some success. Dara, for instance, has issued two compilation albums, "A Woman's Heart" and "A Woman's Heart 2," that have sold more than 500,000 units.

Among the companies that distribute Dara's product is Record Services, launched by Brian Wynne in 1985 when he identified a gap in the market: a distribution company that caters to indie labels. He later added several majors as clients. Record Services and Sony are Ireland's two main distributors of international product with warehouses in Ireland. Now, the labels account for 70% to 80% of Record Services' sales, with retail accounting for the remainder.

"We can get to the retailers quicker and more efficiently [than distributor from the U.K.]," says Wynne. "And we can be more flexible and convenient."

Ireland's biggest chain is 30-store Golden Discs, in business since the early '60s. It has an influential Celtic

world music label, Tara, which features Bill Whelan, Rita Connolly, Shaun Davey, and Liam O'Flynn on its roster.

Retail manager Marnie Keogh recalls that Golden Discs did not make many changes in direction when the march of the megastores into Ireland took place in the mid-to-late-'80s. That invasion began with HMV and continued with the arrival of Virgin in December 1986 and the opening of Tower in 1989.

However, for Golden Discs, after an initial downward blip in sales, it was business as usual within six months.

"We were confident that what we had to offer was significantly different," says Keogh. "Our shops are smaller, and that allows us to get closer to our customers." The best indicator of Golden Discs' success is the fact that the company has added 16 stores since the first megastore arrived in 1986.

Irish music in its broadest sense is Golden Discs' top-selling music category, and the promotion of local talent is given top priority. The company also recognizes that technology promises to change the face of retailing in Ireland as elsewhere.

"I'm not sure that the Irish music industry has fully realized the implications of that," says Keogh. "The extension of the CD format to include films, games, and books presents great opportunities to expand our business." He also notes that online technology will allow Golden Discs to sell directly to consumers' homes worldwide, providing a valuable new platform for Irish music.

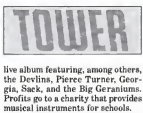
Despite the market moves of smaller retailers, however, the multinational chains cannot be accused of staidness or a lack of attention to the special needs of Irish customers.

Nine years ago, HMV became the first of the international chains to give for a slice of the Irish Republic's

retail music market, which has an annual value of \$5 million Irish punts (\$87 million).

HMV is a strong supporter of Irish talent. This summer, the chain presented "HMV Go Live," its fifth showcase for up-and-coming rock and traditional Irish bands, staged in conjunction with national Radio 2FM.

HMV has released three compilations on its own label: an Irish music sampler that has sold 10,000 copies in its five shops, an unplugged compilation, and a new



live album featuring, among others, the Devlins, Pierce Turner, Georgia, Saek, and the Big Geranium. Profits go to a charity that provides musical instruments for schools.

Tower Records, despite disruptions from a July 1984 fire at its original Wicklow Street location in Dublin, has continued promoting artists in Ireland, both signed (Something Happens, Cafe Orchestra) and unsigned (Keltie Posse, Seary Eire).

One recent Saturday afternoon, peermusic singer/songwriter Paul Tiernan played to a small but appreciative audience at the Tower Records shop on South Great George's Street in Dublin. "Very rarely do you make money out of in-store appearances," says Tower manager Kenny McKay. "What you do to generate some local interest."

McKay would like to see U.K. majors and their Irish sister companies working together more harmoniously. "When we have problems, when the product takes too long to get here," he says, "it's usually because of a lack of information from the U.K."

City Sounds Specializes In R&B, Indie Support

■ BY DON KAPLAN

SARASOTA, Fla.—Charlie Lendon, reclining comfortably in the back office of his store, City Sounds, tries to sum up the appeal of his business: "If you're an R&B fan, and you found yourself here, you would think you had died and gone to heaven."

The 31-year-old Sarasota native boasts one of the most comprehensive collections of hip-hop, slow jams, blues, gospel, reggae, house, and mixed tapes on the west coast of Florida. Whatever his customers can't find in the store, Lendon guarantees he can locate and deliver in 24 hours. "I can find just about anything in a day," he says. "It's just a matter of using my sources in the States and overseas."

But it's difficult to imagine a listener having a hard time finding an album in the 300-square-foot store, which is packed with some of the most cutting-edge urban releases. "We range from New York house to Orlando [Fla.] funky house to all the brand-new slow jams," the merchant says. "To be sold in here it has to be new, progressive, and different—definitely nothing run of the mill."

The album mix also includes a comprehensive blend of dance music and cult favorites. "I like to keep stuff coming through the track that rages all the way back to Teddy Pendergast and up to the



City Sounds is a music retailer in Sarasota, Fla. Richard Lendon, owner, and Charlie Lendon, left, and store employee Mojo. (Photo: Don Kaplan)



[dance tracks from] Electric Soul," Lendon says.

He pauses and heads onto the sales floor to help a longtime customer price a few selections. "He's a regular," Lendon says on returning. "If I spend a few minutes with him, he'll always come back."

Personal efforts such as this, the merchant notes, are part of what makes City Sounds the cornerstone of the area's R&B hip-hop scene. "I'm honest about this music with everybody. I'll talk to my customer about what I think sounds good or not. There are so many good R&B records out there that I'm allowed to say when some things are really bad."

The store, which in its seven-year history has reached a gross annual volume of roughly \$200,000, passed into Lendon's hands after being operated by two other owners. For more than six years, the merchant worked the City Sounds sales floor; he finally took over the business last year.

"Doug Kaye, the original owner who hired me, founded his own label, New Town Records, about three months after I started working here," Lendon says. "After that, he walked out the door and never set foot in the building again."

The merchant says that for the next four years he pretty much took care of things around City Sounds until Kaye sold the store to another owner. Eventually the store was sold to Lendon. "This is my gig now," he says.

Because the store carries some unusual offerings in R&B, such as imports from cult favorite Bobby Womack and such hardcore rap acts as Mr. Ice Cream Man, Lendon says City Sounds has been labeled by some as a rap music store. But he is quick to point out that the merchandise mix contains much more.

(Continued on page 94)



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Rental Cos. Are Audiobook Pioneers

Unabridged Versions A Cheaper Alternative

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—Most of the media attention paid to audiobooks focuses on retail audio publishers, many of whom are connected with major book-publishing houses, which publish hits and advertise heavily. But in many ways, the true pioneers of the audiobook industry are the rental companies that started in the '70s.

While retail publishers get more mainstream attention, rental companies continue to attract a loyal, devoted following, which has made them successful for two decades.

Audiobook rental companies operate differently from retail publishers. Connected with major publishing houses, retail audiobook publishers focus on current best sellers, which are usually abridged and read by big-name celebrities, and sell at bookstores for \$15.95-\$35.

Rental companies, in contrast, produce only unabridged readings and rent them by mail for between \$7-\$20 per month, depending on the length of the audiobook. Instead of seeking out celebrities (who charge high prices for their services), rental companies generally have their own "stable" of talented readers, usually stage actors.

And while rental companies have recently begun publishing unabridged versions of best sellers, a large part of their catalog is devoted to classic literature. The reason is twofold: Literature is the most listened-to genre, with high levels of education and lean toward the classics, and, on a more practical note, rental companies are usually launched with limited capital and therefore initially rely on titles in the public domain.

The three main audiobook rental companies are Books On Tape, Recorded Books and Audio Book Company. Books On Tape was founded in 1975 in Newport Beach, Calif., by Duval

and Sigrid Hecht.

"Duval was commuting from Newport Beach to Los Angeles on a daily basis, spending two to three hours a day on the freeway and he was going crazy," says Sigrid Hecht with a laugh. "He began to think, 'Wouldn't it be great if someone were here to read to me? At least on tape.' He looked around, but there wasn't any service except for the blind." The Library of Congress has a free program of books read on tape, but patrons must be legally blind to participate. That was how the idea was conceived. We started the company in our living room—the American dream."

Starting with a modest 12 titles, Books On Tape now boasts a catalog of nearly 3,500 titles and a core group of 85,000 active members. The company ships between 1,500 and 2,000 audiobooks every day. Books On Tape also

BIBLIOTECH

deals with libraries, which make up 25%-30% of the company's business.

Books On Tape has a core group of readers, mainly stage actors and radio performers, and usually records at least one audition tape per day. Hecht says. Among the most popular readers are Michael Prichard and Penelope Dellaporta, both of whom have fan clubs, and Grover Gardner.

Selecting the best reader for a particular title is an art form. "After awhile, you get to know a particular reader's talents and how they handle a book," says Sigrid Hecht. "After you read a manuscript, you think, 'Hm, X could do this very well.' Or if it's a book with a lot of foreign words, you need someone who has experience with the language and can pronounce it correctly. Then, we try to match British accents with British authors, and African-American authors with African-American readers, female authors with

female readers. And we try as often as possible to have all the books of one author read by the same reader."

Books On Tape advertises in *The New Yorker*, *The Wall Street Journal*, and *Smithsonian* magazine and on radio. "But most of our customers come to us by word-of-mouth, which is wonderful," Hecht says.

Recorded Books was founded in 1979 in Washington, D.C., by Sandy Spencer and Henry Trentman. The company moved to New York in 1983 to take advantage of the city's many professional actors.

"We draw on the pool of 30,000 professional actors in New York, but we have a core of about 30 actors we use regularly," says Spencer. "But we are constantly auditioning through casting directors and actors' agents in the city. Listening to an audiobook is a very intimate experience, so the reader is vitally important. Our listeners have tremendous loyalty to the readers—they'll ask for their favorite readers the same way they ask for their favorite books."

(Among devoted audiobook fans, Recorded Books readers Frank Muller and Barbara Rosenblatt are spoken of with the same affection and reverence that the music industry reserves for Frank Sinatra and the Beatles.)

Recorded Books is unusual in the audiobook industry in that it has its own recording studio, whereas most companies go to outside studios to record. The warehouse and rental service is based in Prince Frederick, Md., where the company has a customer base of 100,000, Spencer says.

In addition to favorite readers, rental companies have the advantage of allowing listeners to enjoy unabridged audiobooks at an affordable price, says Spencer. "If you buy a three-hour abridgement, it costs you \$16, and you're only getting about 70 percent of what you want. With an unabridged," he points out. For approximately the same price, a listener can rent the complete, 12-hour unabridged version and keep it for one month.

Recorded Books advertises in *The New Yorker*, *Smithsonian*, *The Wall Street Journal*, *The New York Times*, *Parade*, and *USA Today*.

"Generally, we've found that it's the upper-income, upper-scale media that work best for us, and that confirms what we've suspected all along—that people who listen are also readers," Spencer says. "They're not lazy; they're not looking for a Reader's Digest version or a simplified version. They're educated readers who are so devoted to reading that if they're spending seven hours a week in the car commuting, they'd rather listen to a book than to Howard Stern."

The third major rental company is Audio Book Contractors, launched by veteran narrator Flo Gibson in Washington, D.C. Formerly a producer from the golden age of radio, Gibson did narrations for the Library of Congress for more than 20 years before forming Audio Book Contractors.

Gibson has her own recording studio, and about 90% of her business is from libraries, although she also rents to consumers. Most of the audiobooks

(Continued on next page)

newsline...

K-TEL INTERNATIONAL, the marketer of recorded music compilations,



has terminated a proposed sale of its consumer entertainment business to an acquisition group led by president Mickey Elfenfeld for \$25 million. K-tel says the deal fell apart over a related transaction involving a company owned by K-tel chairman

Philip Kives, who owns 66% of K-tel's stock. K-tel will continue to market recordings.

PARAMOUNT HOME VIDEO and Nickelodeon Video & Audio Works have forged a multyear international distribution agreement that marks the launch outside North America of Nickelodeon's entertainment programming for children. Paramount's international distribution arm, London-based CIC Video (a joint venture with MCA) will handle the overseas business. Nickelodeon and Paramount are units of Viacom.

NAVARRÉ, the independent distributor of recorded music and multimedia products, reports that its net profits rose 7% to \$949,000 in the third fiscal quarter of 1995, which ended Dec. 31. Net sales rose 34% to \$57 million from \$42.6 million in the same period the year before. Revenues at Navarré's Computer Products division increased 97% in the quarter, due to the growth of the CD-ROM industry. A cost-reduction program reduced overall corporate expenses to 7.4% of net sales from 8% the year before. But Navarré points out that weak music sales at retail resulted in a decline in the gross profit margin to 11% of sales from 12.6% in 1994.

UNIVERSAL PICTURES has formed a five-year first-look production deal with Jeremy Film, producer of the box-office and home-video blockbuster "Pulp Fiction." Other films from Jeremy, who is co-chairman of Danny DeVito and Michael Shambert, are "Get Shorty," "Hoffa," and "Reality Bites." Jeremy releases this year include "Pierce Crestures" with John Cusack and Michael Palin and "Feeling Minnesota" with Keanu Reeves.

BLOCKBUSTER ENTERTAINMENT and CES/NA/NACCO, a processor of merchant credit-card services, have developed an electronic gift card that can be used like cash at Blockbuster Video and Blockbuster Video stores and at DiscoveryZone FunCenter locations. The plastic card has a magnetic strip that allows for retrieval of account information stored in a CES computer. The gift card is different from the Blockbuster Visa credit card, which is held by more than 400,000 people.

MGH INTERACTIVE and NTN Communications have teamed up to deliver Bond Trivia, a James Bond online trivia game via America Online and the NTN Home Video Television. The game is designed to test the knowledge of the 23-year-old series of Bond films produced by MGM/United Artists, a unit of Metro-Goldwyn-Mayer.

3-G VIDEOCASSETTE, an independent video marketer, says it will enter the domestic video rental market with the release of three hour-long animated videos from Encyclopedia Britannica. Titles are the "Fair Tales Around the World" series will be packaged to look like bound books. The list price for each cassette is \$19.95. Stores that purchase all three videocassettes will be provided with an original animated production cell.

THE NATIONAL ASSN. of Recording Merchandisers says that the Country Music Assn. will present "Guitar Pull 2," a show featuring singer-songwriters Terri Clark, Garth Brooks, and Sissy Spacek, and Pan Am. The show is being investigated by a federal grand jury in Washington, D.C. NARM also reports that Sony Music Distribution and Uni Distribution have joined BMG Distribution as participants in NARM Online, an electronic bulletin board that allows suppliers to provide accounts with accurate and timely product data.

CINERGI PICTURES ENTERTAINMENT, producer of such films as "Nixon," "The Scarlet Letter," and "Judge Dredd," says that its chairman, CEO, Andrew Vajna, is being investigated by a federal grand jury in California over various financial transactions unrelated to the company. Nevertheless, Cinergi's stock plunged 24% to \$1.625 per share in Nasdaq trading after the news was announced. A grand jury is also investigating the financial practices of Vajna's former partner at Cineplex Pictures, Mario Kassar, who now has a production deal with Paramount Pictures.

EXECUTIVE TURNTABLE

HOME VIDEO. Nick Santizios has been retained by Pearson New Entertainment Ltd. to represent the home video interests of the company. Santizios' company, NPS Marketing, is based in New York.

New Line Home Video in Los Angeles promotes Allison Macdonald as coordinating the publicity and promotions department. She was publicity and promotion assistant.

ENTER-ACTIVE. Disney Interactive in Burbank, Calif., appoints Charles M. Day as senior VP, marketing, on the online; Harry Jenkins VP, software production; and Isaac Kervel VP, creative resources. They were, respectively, senior VP, circulation and consumer marketing, for News America Publishing; VP of development for Silicon Gaming; and chairman of the computer graphics department at the Pratt Institute.

SANTIZIOS

JENKINS

7th Level in Los Angeles promotes Michael Lynch to VP, production; Dan Kuenster to VP, animation; and Veronica Murdock to VP, L.A. studio operations. Lynch was a producer. Kuenster was director of artist Brian, and Murdock was creative manager. Appointed to VP, manager, is Steve Martino, who was creative director.

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Chap. 11 The Pits For Peaches; AEC Recycles Distribution Arm

ANOTHER CHAPTER: The 15-unit Peaches Entertainment has filed for Chapter 11 reorganization under U.S. Bankruptcy Law. At present time, Billboard was unable to obtain all court documents, but a letter sent out by the law firm representing Peaches says that the filing "commenced in the Southern District of Florida on Jan. 16."

A company press release states that the principal reason for the filing was to "obtain relief from its obligations under leases to certain stores which were operating unprofitably." The chain has closed three stores since Christmas, and, according to sources, plans to close two more.

THE CHI-TOWN SHUFFLE: The Northeast is losing a major account, but the Midwest is gaining one. The corporate buying office of Lechmere, the appliance chain based in Woburn, Mass., will be consolidated with the buying offices at the headquarters of its parent, Montgomery Ward, in Chicago, according to Dennis Agresti, GM of music at Lechmere. Currently, Lechmere handles music and video buying for 25 stores as well as for Montgomery Ward's 11-unit Electric Avenue. Lechmere also oversees music and video in seven Montgomery Ward stores, other stores in that chain are serviced by Trans World Entertainment under a leased arrangement.

The consolidation of the offices is expected to take place by March 15.

MAKING TRACKS: Peter Luckhurst, president of 13-unit, Stamford, Conn.-based HMV USA, will move to Canada to take over the 95-unit HMV operation there. Luckhurst has been in the U.S. since HMV broke into the market in 1990. Initially holding the position of human resources VP, he was promoted to president of the chain in June 1991.

Luckhurst's new assignment represents his second go-around with the Canadian operation. Before coming to the U.S., he spent three years with that operation in various senior VP positions. Luckhurst replaces Paul Alofs, who left HMV to head up BMG Canada. No word yet on Luckhurst's replacement.

UPDATE: Spec's Music, which announced last week that NationsBank is demanding repayment of the chain's loan, says that the bank has agreed to a 45-day window before it begins the process of calling in the loan. In exchange for that forbearance from legal action, Spec's has made an undisclosed loan balance of \$14 million be repaid because the chain is in technical default of the loan agreement. Spec's management says that the company has cashed in up to date with the loan's payment requirements as well as with trade obligations. In the meantime, the

chain is in discussion with other financial institutions and lenders to replace the loan facility.

PHOENIX RISING: Alliance Entertainment Corp. has officially dismantled AEC Music Distribution, the independent distributor arm it set up under the direction of Duncan Hutchison. As expected, most of the staff was assigned to other Alliance entities, including Independent National Distributors Inc. and Passport Distribution; only three people were let go.

Out of the ashes of AEC Music Distribution grows AEC Label Development, a full-service marketing division that will handle marketing for nearly 50 labels, including most of the labels previously distributed by AEC Music Distribution.

According to Hutchison, who will head up the new operation, most

RETAIL TRACK

by Ed Christman



with AEC Label Development will go through INDI or Passport, and those entities will provide distribution, promotion, and solicitation, and fulfillment.

As well as overseeing credit responsibilities.

AEC Label Development will provide "added value," Hutchison says. "I am getting in between the label and INDI for a small group of labels, and I will be acting as a maximum of sales. We will make sure there is a certain implicit level of prioritization for titles."

AEC Label Development will get a certain percentage of the distribution fee, while INDI will get the bulk, Hutchison says. "My primary function is not to sell marketing services, but to create it," he says. "I will be a sales-driven marketing and promotional entity."

Joining Hutchison in that effort are Lou Miranda, VP of sales and marketing; Curtis Hawkins, director of sales; Larry Davis, director of urban marketing; Lenore Lello, director of alternative marketing; and Paul Del Campo, director of marketing.

AEC Label Development will also have five employees functioning as marketers, doing retail tracking and making awareness calls.

The company's current label roster includes Ardee, Pop, Plump, 305 Music, Big Pop, Bitterroot, Dojo, Lotus, Necessary Noise, Pure, Pound, ROIR, Shake, Silent, Slip, Slip Disc, Smile, Tackle Box, Wolf, Wonderbug, Zervod, and Zervod Neutrosid, Cross Three, Strifly Rhythm, Amir, D.D.S., Peppercorn, West A Music Corp., Castle USA, CMC, Discipline, Ignition, Magic Air, One Way, Transatlantic, Viceroy, Anansi, K&B, Moja, Morning Cream, Profile, Raging Bull, and Smooth Sailing East.

A press release says that this roster should generate \$45 million in billing. Hutchison adds that another function of AEC Label Development is "to attract those labels out there that are important opportunities for independent distributors."

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Gyroscope Sets Space Rock Reissue Course Julian Cope Book Provides Introductory Launch Pad

SPACE IS THE PLACE: One of the most fascinating roads we've encountered lately is Julian Cope's book "Krautrock: sampler," a "cosmic field guide" published by the eccentric rock vocalist's U.K. imprint Head Heritage.

In his brief, highly entertaining, colorfully illustrated tome, the lovably loopy Liverpoolian—a highly unusual artist in his own right—writes infectiously about a particularly extreme strain of German electronic music of the late '60s and early '70s. The bands Cope (literally) raves about—Can, Faust, Kraftwerk, Amon Duul, and Tangerine Dream, among others—were developed by a renegade breed of musicians intoxicated by Karlheinz Stockhausen, the Velvet Underground, and LSD-25. Their extravagant,



by Chris Morris

freaky/freakish, sprawling works influenced myriad subsequent genres, from punk to hip-hop to unitinit.

Cope's enthusiasm for the sound—he calls it "Kosmische Musik" or "Krautrock," you may still call it "space rock"—is contagious, but sadly, few of the records he writes about are in print in America (and may not be available legally in Europe).

Happily, Caroline Records subsidiary Gyroscope is making a move to rectify the situation: Beginning in February, the imprint will begin a three-month, 13-album reissue program devoted to the works of the German duo Cluster. The titles have been acquired from Hamburg's Sky Records.

The first four sets arrive Feb. 13: "Cluster & Eno" and "After The Hook" two late-'70s collaborations between Brian Eno and Cluster's Hans-Joachim Roedelius and Dieter Moebius, and "Bogengängen" and "Rogengängen II," on which those three musicians were joined by the late producer/engineer Connie Plank, who helmed most of the notable Teutonic space opera of the day.

These releases will be followed in

March and April by various Cluster releases and solo and collaborative projects by Roedelius and Moebius from the '70s and '80s.

But don't get confused and start thinking that classically crafted space music is a thing of the past. We recently received several releases from Sonic Images, an independent Los Angeles label operated by stylist Christopher Franke, who played with Tangerine Dream for 17 years during the apex of the German group's popularity. Franke, who now resides in L.A., is represented on the label by two recent albums: a compilation of soundtrack music for the sci-fi TV series "Babylon 5" and "Klemania," which includes a couple of 20-minute-plus instrumental tracks that fit comfortably on the shelf next to such vintage T. Dream opuses as "Alpha Centauri."

Pretty trippy, eh? Now if only someone would release those Neut albums...

QUICK HITS: Ex-E Street Band bassist Garry Tallent has joined with engineer Tim Conits and Truth Management to form D'Ville Records in Nashville. The label, which goes through Distribution North America, bows with keyboardist/singer/songwriter Steve Conn's album "River Of Madness"; albums will follow by singer/songwriter Greg Trooper and Talent-produced hard bop... 1-800-Prime-CD in New York has formed 1-800-Prime-CD Alternative as an imprint for modern rock talent. It has debuted with "Perfect Wave" by singer/songwriter Nate Underkirk... Fast Eddie Records in Tulsa, Okla.,

(Continued on page 91)

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DECLARATIONS OF INDEPENDENTS

(Continued from page 92)

has just issued "Bone Again," a new album by singer-songwriter Ruff Redund. Well-remembered for his whimsical Tetragrammaton releases of the late '80s, C/Z Records in Seattle has signed Moonshake, the powerful L.U. alternative band most recently heard on Top Pure/American... Red Decibel Records has relocated from Minneapolis to Chicago, president Jake Wisely is now also the new Midwestern membership rep for ASCAP... Music Center, a New York-based music supervision, production, and publishing company, has formed Duct-tape, a label devoted solely to music from documentary features. Nancy Abbott Young, formerly with Warner Bros., RCA, and PBS, will serve as director of A&R. Caroline will distribute the imprint.

FLAG-WAVING: Guitarist Rick Holmstrom says that even a staffer at the label which he records, New Orleans Black Top Records, was dubious about the possibilities of an all-instrumental blues album.

"She was kinda skeptical about it at first," Holmstrom recalls. "She said, 'I don't know, the only people I think could do instrumental records are Freddie King and Albert Collins.' I think every-
body has heard—Oh, nobody'll like it, it's asking too much of people to listen to all guitar." But if you mix it up well enough, hopefully it'll hit people."

And mix it up Holmstrom does on his new Black Top set, "Lookout," a package of potent instrumental tracks that shows why Holmstrom, a veteran of hard-play or William Clark's band and current member of the Mighty Flyers, is one of the more highly regarded L.A. axemen. "L.A. Holmes" plays comfortably in a pleasing plodder of styles here, from T-Bone Walker to King.

Economy of expression is key to making a satisfying instrumental statement, says Holmstrom: "I learned that from playing live—you play a one-chorus instrumental in one or two songs and you leave everybody gone." Man, I wish he'd play some more! And the next time, you hit 'em over the head with five or six choruses, and they're bleary little minds."

Six of the album's 16 cuts were previously heard on Holmstrom's albums with harp ace Johnny Drew; the rest were not specifically for this solo date.

One of the sidemen here may surprise industryites: The piano player on several

tracks is none other than Andy Kaufman, lead of marketing at punk rock's notorious Epitaph Records. (Holmstrom says he will appear on a "hard-edged" Kaufman solo album cut for L.A.'s Boulevard Records, the former home of Beck.)

For his own part, Holmstrom doesn't expect to be making many solo appearances in support of his album; the Mighty Flyers, the L.A. blues band fronted by

harpman Rod Piazza, is as hard-touring as they come.

"That's my main gig," Holmstrom says. "I'll be doing maybe some local stuff every once in a while. Come February or March, it's going to get really crazy for [the Flyers]. I'm going to be selling the records of the bandstand and playing instrumentals over the course of the night."

CITY SOUNDS

(Continued from page 87)

"It'll make up about 30% of the business," he says. Rap, always a strong seller at City Sounds, accounts for 30%, while reggae and gospel ring in at 15%. Dance music makes up about 15%, and a small selection of used rock albums rounds out the mix.

About 70% of sales are CDs, while roughly 20% are vinyl. The remainder are cassettes.

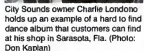
Used CDs represent about 15% of City Sounds' business, Londo says. Titles can range in style from rock to classical. "There has got to be a flavor for everybody," he says. "One man's trash is another man's treasure. As long as I have it in the store, there will be somebody who'll buy it." Londo's stocks used titles from such rock artists as Pearl Jam, Lisa Loeb, Annie Lennox, and Primus.

The store also features a small selection of music videos from such artists as TLC and Shoop Doggy Doggy. "I buy those from one-stop," he says, "and, depending on the artist, I sell them for between \$25.00 and \$30.00."

Meanwhile, City Sounds has unintentionally become part of a much larger picture in town.

Today, the overall music retail scene in Sarasota is becoming extremely polarized. In order to battle the growing threat from the national chains, local independents are quick to recommend each other in the effort to supply needy consumers with certain albums. "I have no competition from independents at all," Londo says. "All the independent stores in this town are awesome. One guy does nothing but hardcore alternative music; another does a huge business in used CDs but doesn't sell any. We all send customers to each other if we don't carry what they're looking for."

The threat from major national chains is very real, as Kmart, Target, Block-



City Sounds owner Charlie Londo

holds up an example of a hard to find dance album that customers can find at his store in Sarasota, Fla. (Photo: Don Kaplan)

buster, Sound Advice, and Barnes & Noble have already set up shop in the area. There's even talk of a Wal-Mart, the granddaddy of all category killers. Londo is frank and bitter regarding the national's expansion onto his turf. "It's getting hard for an independent store to make any money in this town, because corporate companies like Blockbuster are selling CDs for \$10.00. Meanwhile, I'm buying them from my distributors for \$11 and selling them for \$14.90."

Even the dollar he always tries to keep his prices a dollar or two under those of other retailers but adds, "I just cannot compete with the big dogs."

Even the merchant's business card reflects the grim situation. "Support your independent record store," it says on the upper right-hand corner. It goes on to recommend other local stores: "If you don't get it from there, there's Ducky's, Joe's, George Weigle, or Jami-L-A-L."

Londo has only one employee, Mojo, a twenty-something Desert Storm veteran who spins house music and funky breaks in various night spots throughout the state, has been with the store for about a year. "He had no clue about hip-hop when he started here," Londo says. "I wanted someone fresh and hungry."

City Sounds is a heavy supporter of the club scene in the area, and Londo works a few nights a month as an MC at local night spots. He also promotes a hip-hop teen night that draws an average crowd of about 1,000.

Due to its location in the downtown area and the unique merchandise it carries, the store manages to draw an eclectic mix of consumers. Some, not used to the raw images invoked by much of the store's music, leave City Sounds in shock. "Basically, I'm located in the middle of middle-class U.S.A., and the people that come in here might be a little less fortunate than some others who live around here. Occasionally, some people will come in and hear the music, see the regulars, and walk out frustrated."

For those who disagree with the messages the music sends, Londo says, without a trace of regret, "I guess I just don't see a lot of problems with what the music says or what we sell here."

Top Pop Catalog Albums

WEEK	LAST WEEK	ARTIST	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND SACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY BILLBOARD	WEEKS ON CHART	PEAK POSITION
			★ ★ NO. 1 ★ ★		
1	2	BEASTIE BOYS' <i>ILL ADVERTISING</i> (A&M) (11-15-95)		127	
2	1	THE BEATLES' A <i>1</i> (Capitol) (11-15-95)		88	
3	21	CAROLE KING' <i>TAPESTRY</i> (A&M) (11-15-95)		127	
4	3	THE BEATLES' A <i>2</i> (Capitol) (11-15-95)		127	
5	4	BOM MARLEY AND THE WAILERS' <i>LEGEND</i> (Capitol) (11-15-95)		54	
6	5	THE BEATLES' <i>1967-1970</i> (Capitol) (11-15-95)		21	
7	7	PINK FLOYD' <i>GRISAE</i> (Capitol) (11-15-95)		62	
8	8	PINK FLOYD' <i>DARK SIDE OF THE MOON</i> (Capitol) (11-15-95)		21	
9	22	ENTY' <i>WATERMART</i> (Capitol) (11-15-95)		21	
10	17	JIMMY BUFFETT' <i>SONGS YOU KNOW BY HEART</i> (Capitol) (11-15-95)		218	
11	2	KENNY G' <i>MIRACLES: THE HOLIDAY ALBUM</i> (Capitol) (11-15-95)		21	
12	20	JAMES TAYLOR' <i>GREATEST HITS</i> (Capitol) (11-15-95)		21	
13	11	THE BEATLES' <i>1962-1966</i> (Capitol) (11-15-95)		21	
14	12	ELTON JOHNS' <i>GREATEST HITS</i> (Capitol) (11-15-95)		21	
15	10	PINK FLOYD' <i>THE WALL</i> (Capitol) (11-15-95)		21	
16	13	JOURNEY' <i>JOURNEY'S GREATEST HITS</i> (Capitol) (11-15-95)		21	
17	14	SMASHING PUMPKINS' <i>SIAMISE DREAM</i> (Capitol) (11-15-95)		21	
18	25	NINE INCH NAILS' <i>PRETTY MACHINE</i> (Capitol) (11-15-95)		21	
19	25	THE BEATLES' <i>THE ULTIMATE EXPERIENCE</i> (Capitol) (11-15-95)		21	
20	16	BOYZ II MEN' <i>RUBBER SOUL</i> (Capitol) (11-15-95)		21	
21	15	VAN MORRISON' <i>CODLEY/HIGHAM HORIZON</i> (Capitol) (11-15-95)		59	
22	30	STEVE MILLER BAND' <i>GREATEST HITS</i> (Capitol) (11-15-95)		21	
23	26	THE DOORS' <i>THE BEST OF THE DOORS</i> (Capitol) (11-15-95)		21	
24	32	PATSY CLAY' <i>GREATEST HITS</i> (Capitol) (11-15-95)		21	
25	47	ENTY' <i>THE CELTS</i> (Capitol) (11-15-95)		21	
26	28	MADONNA' <i>THE IMMACULATE COLLECTION</i> (Capitol) (11-15-95)		21	
27	23	THE BEATLES' <i>MAGICAL MYSTERY TOUR</i> (Capitol) (11-15-95)		183	
28	31	METALLICA' <i>...AND JUSTICE FOR ALL</i> (Capitol) (11-15-95)		21	
29	27	ERIC CLAPTON' <i>PIECE PIECES - THE BEST OF ERIC CLAPTON</i> (Capitol) (11-15-95)		21	
30	31	MARIAN CRAFT' <i>MERRY CHRISTMAS</i> (Capitol) (11-15-95)		11	
31	34	THE BEATLES' <i>REVOLVER</i> (Capitol) (11-15-95)		21	
32	37	CREEDENCE CLEARWATER REVIVAL' <i>CHRONICLE VOL. 1</i> (Capitol) (11-15-95)		124	
33	32	SOUNDTRACK' <i>THE BODYGUARD</i> (Capitol) (11-15-95)		181	
34	34	U2' <i>THE JOSHUA TREE</i> (Capitol) (11-15-95)		181	
35	37	GRATEFUL DEAD' <i>THE BEST OF SKELETONS FROM THE CLOSET</i> (Capitol) (11-15-95)		129	
36	33	WATERS' <i>GREATEST HITS 1971-1975</i> (Capitol) (11-15-95)		129	
37	46	AC/DC' <i>BACK IN BLACK</i> (Capitol) (11-15-95)		132	
38	45	EAGLES' <i>HOTEL CALIFORNIA</i> (Capitol) (11-15-95)		132	
39	41	MARTIN GARDNER' <i>EVERY GREAT MOTOWN HIT</i> (Capitol) (11-15-95)		21	
40	42	BETTE MIDLER' <i>EXPERIENCE THE DIVINE: GREATEST HITS</i> (Capitol) (11-15-95)		21	
41	43	MEAT LOAF' <i>BAT OUT OF HELL</i> (Capitol) (11-15-95)		206	
42	44	LED ZEPPELIN IV' <i>HELPI</i> (Capitol) (11-15-95)		203	
43	45	THE BEATLES' <i>GREATEST HITS</i> (Capitol) (11-15-95)		37	
44	46	SANTANA' <i>TOP GUN</i> (Capitol) (11-15-95)		21	
45	47	METALLICA' <i>RIDE THE LIGHTNING</i> (Capitol) (11-15-95)		716	
46	48	ALICE IN CHAINS' <i>DIRT</i> (Capitol) (11-15-95)		21	

Catalog albums are either titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. * Recording Industry Association (RIAA) certification for sales of 500,000 units or more. ** RIAA certification for sales of 1 million units or more. *** RIAA certification for sales of 2 million units or more. **** RIAA certification for sales of 3 million units or more. ***** RIAA certification for sales of 4 million units or more. ***** RIAA certification for sales of 5 million units or more. ***** RIAA certification for sales of 6 million units or more. ***** RIAA certification for sales of 7 million units or more. ***** RIAA certification for sales of 8 million units or more. ***** RIAA certification for sales of 9 million units or more. ***** RIAA certification for sales of 10 million units or more. ***** RIAA certification for sales of 11 million units or more. ***** RIAA certification for sales of 12 million units or more. ***** RIAA 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288 pages. 6 x 9". \$18.95, cloth. 0-8230-7642-3

Available wherever books are sold, or call 1-800-278-8478

Reference Number DRER 1895



BillboardBooks

An imprint of Watson-Guptill Publications
1515 Broadway, New York, NY 10036

Enter*Active File

MERCHANTS & MARKETING

Super Bowl Promotions Go For Online Yardage

■ BY DOUGLAS REECE

LOS ANGELES—With Super Bowl XXX approaching, the rush of companies eager to tie in products from cars to corn chips with the big game is in full swing. The interactive industry has joined the promotional fray with online and online companies such as NFL.com and Super Bowl-related services to frenzied football fans.

E! Sports and Sega Sports are teaming with participating Best Buy stores for several of its Super Bowl-related promotional events, including the second Madden Bowl Celebrity Tournament.

E! Madden Bowl '96 features NFL players, TV personalities, and musicians competing against one another. Finals will take place at the NFL Experience conference in Phoenix Thursday (25)-Jan. 28.

Through December, EA and co-sponsors music TV channel the Box, Game Players magazine, and Best Buy outlets advertised the tournament and provided entry forms for a sweepstakes with a grand-prize trip to the Super Bowl, cash, and VIP passes at the tournament. EA also supported the tournament on its Internet site.

Among those scheduled to compete are Danierus Barker and Sean Ferrell of Hootie & the Blowfish, Nita Morris of Boyz II Men, Jerome Bettis of the St. Louis Rams, and actor Denis Leary. Rapper Kid of Kim Jones will host the event.

Dave Neubacker, EA Sports' promotions manager, says the event is designed to attract high-profile celebrities who will endorse the product throughout the year.

"If we can get some [media] coverage and reach the consumer, it's our goal," says Neubacker. "But for us, this is more of an insider thing. If we can connect with players so that they're playing our games and wearing our hats when they do interviews, then we've succeeded."

In another recent promotion, EA hosted an X-Box competition that drew more than 5,000 participants playing "Madden Bowl '96" against one another to win a trip to the Super Bowl.

Sega has made an even larger investment in its event promotion. It is hosting the 1996 Sega Sports NFL Players Party at the Phoenix Civic Plaza Thursday (25)-Jan. 28.

At the event, Sega games will be displayed on 17 video game banks that each contain four to eight Sega systems.

Party highlights will include giveaways of Super Bowl tickets, cruises, and NFL merchandise, as well as features and performances by Meat Loaf and Sawyer Brown.

Sega aims to take advantage of the drawing power of attending athletes, including Mike Allen, Ronnie Lott, and Darryl Johnston.

John Gillin, director of marketing at Sega Sports, claims sponsorship of events that are well attended by athletes lends credibility to the company's



sports games.

Gillin says, "We try to put the game players in the batter's box or the quarterback's helmet, so by associating ourselves with these events, we're able to reinforce Sega Sports as the most authentic game maker in the market."

To give national exposure to the regional event, Sega Sports worked with the Cartoon Network to advertise the party via spots promoting a call-in contest in which the winner receives free tickets to the Super Bowl and the Sega-sponsored party. Participating Best Buy stores are offering entry forms for the contest to its video game consumers.

Sega will also make available on satellite its Super Bowl predictions, which will be based on computer-run play of its "Prime Time NFL Football Starring Edin Sanders" game. The site, which incorporates actual NFL player statistics into game play, has a 95%-90% accuracy rate, according to Sega.

Philips Media Software is aiming to tackle consumers with its own Super

Bowl contest. The company is sponsoring a "Win A Trip To The Super Bowl" trip giveaway for its "NFL Instant Replay" computer game. Philips is hoping to promote interest in the football game by sticker product packaging with contest details.

Sanctuary Woods is taking a more scholastic approach to promoting its math-based educational computer game, "NFL Math." For its NFL Math Bowl, the company is pitting elementary schools from five regions against one another in a contest to win computers and NFL gear.

The promotion, which runs Jan. 8-February (26), rewards students and classes that most successfully complete its "Road To The Super Bowl" game. Sanctuary Woods tallies scores submitted to its headquarters on a weekly basis and will award prizes Jan. 29.

GRIDIRON ONLINE

On the Internet's World Wide Web, sports fans will find at least two sites dedicated to the Super Bowl to keep them entertained between bites of spinach dip.

"TRACER Design's Arizona Super Bowl Road Trip (<http://www.aandb.com>) sends online players on a virtual journey from New York to Phoenix in a '57 Chevy convertible 'Cyber Car' and allows them \$5,000 in electronic cash for gas and expenses."

The goal is to avoid obstacles, gather prizes, and decipher clues while visiting Web sites ranging from the Football Hall of Fame to the Harley Davidson Factory.

The first player to arrive in Tempe, Ariz., with \$1,500 left over takes home the cash and whatever prizes he or she



has accumulated on the journey. Up-to-date statistical information on the NFL playoff teams is integrated into the online promotion.

According to company president Chad Little, the site is getting 100,000-150,000 hits a day. Little, who calls the game "the most content-intensive and fun game on the Web," says plans are being developed for a similar NCAA Final Four game.

Those who still haven't won tickets to the big game may want to check out Yahoo! (<http://www.yahoo.com>), where they can attempt to win a pair of Super Bowl tickets by answering football trivia questions.

To find the correct answers, Yahoo! directs users to Microsoft's official NFL site at <http://www.uspsport.com>. Along with co-sponsor NBC Sports, the site features up-to-the-minute data on games and teams. Users can also enter chat rooms with NFL players and NBC Sports commentators, purchase NFL merchandise, and post messages.

Soundgarden Vid Takes CD Plus Out Of Unknown Clips From Multimedia Discs The Wave Of The Future

■ BY BRETT ATWOOD

LOS ANGELES—It was bound to happen. Soundgarden's "Superunknown" has become the first music video taken from a music-themed multimedia disc to get airplay on MTV. The clip, which promotes the A&M CD Plus title "Alive In The Superunknown," was played without much fanfare on an episode of MTV's "120 Minutes" in mid-December.

The clip, which contains a combination of computer graphics and performance footage, is an elite of three video portions of the CD Plus title.

"We always thought that there would be a music video from this project, but no one knew how exactly we would end up doing it," says Sergio Silva, executive multimedia producer at millennium, which created the CD Plus in conjunction with A&M Records.

Silva, who is a former music video department staffer at A&M, says that the unique clip was an economical way for A&M to repurpose existing video and graphics into a completely new clip for the modern rock band.

"It lowers the production cost, for one



thing," says Silva. "Many of the visuals for the interactive disc can be created on a desktop and can be adapted to the music video without additional cost. Rock'n'roll is supposed to be cheap, and doing it on the desktop computer mirrors that idea."

Mike Regan, A&M's senior director of product development and new technology, says the clip provides another promotional avenue for the band and for

CD Plus. "Superunknown" is not the first music video to emerge from a multimedia disc. For example, American Laser Games' Her Interactive division recently featured a clip based on the Strawberry Zots "Drive Your Car" to promote its "McKenzie & Company" game. However, that clip and a handful of others have not received serious attention from music video programmers.

The sales clout of Soundgarden and the quality of the video helped to secure airplay for the clip, says Silva.

Regan says that A&M is considering creating another clip from a future CD Plus title.

"It will be a case-by-case basis," says Regan. "This was a great first experiment, and we are happy that MTV accepted it and is willing to play it."

Silva says that he too expects more clips to come from multimedia discs in the future. "When DVD becomes the norm, I imagine we will see a lot of different alliances forming between artists and multimedia companies to create even more complex music videos on DVD," says Silva. "This is only the beginning."

The World's At Play On Sony

PLAYSTATION SALES: Sony Computer Entertainment America has announced that more than 800,000 units of its PlayStation game consoles have been sold since the product's North American launch Sept. 3. Worldwide sales for the set-top system are estimated to be at about 3.4 million units. In addition, SCEA says, more than 4 million game titles have been sold for the system in North America.

DENON GETS ACTIVE: Denon Corp. USA is forming Digital Active Media, an interactive division to develop, license, and market music, game, and recordable CD software. DAM's first multimedia titles are expected to be shipped in the third quarter of 1996. Denon Digital Industries executive VP Dick Meixner will assume the presidency of the new media company, which will be headquartered in Atlanta.

GRAPHIX MERGER: Graphix Zone Inc., which has created CD-ROMs for 4 and Bob Dylan, has entered a definitive merger agreement with multimedia developer and publisher StarPress Inc. The merged companies will be headquartered in Irvine, Calif.

THE BIG ONE: GT Interactive Software Corp. has acquired the worldwide publishing rights to id Software's "Quake." The forthcoming game, which was created by the developers of the smash "Doom," will be available at retail for computer and set-top game systems in the fall. As with "Doom," a sample of the game will appear for free as shareware on the Internet. A complete version of the game will be available for direct purchase by mail and over the Internet from id.

FASTER COMPUTERS: Several computer manufacturers are beginning shipment of computers that contain the fastest-ever Pentium chips, which will run at 150 and 166 MHz. IBM, Compaq, and Digital Equipment Corp. are among the computer manufacturers that are producing computers with the speedy new Intel chips. Most of the high-end models are expected to sell for at least \$3,000.

VECTORMAN VICTORY: Sega awarded \$25,000 to a 13-year-old boy who successfully completed its "VectorMan" cartridge game. Keida Kula of Albuquerque, N.M., won the "Play To Win" contest by finding a secret phone number in the end sequence of the action game. More than \$160,000 in cash and prizes will be given away in the promotion, which began Oct. 24, 1995.

LOGGING ON: The Enter*Active File has news editor Brett Atwood send news correspondence and review copies to Brett Atwood at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90038. E-mail correspondence should be sent to brett213@ix.netcom.com.



Doughboy Merchants On. Turner Home Entertainment enlisted two food groups to promote the March launch of the first of its Cartoon Network releases, "Classic Johnny Quest." Green Giant's Little Sprout and the Pillsbury Doughboy, who supported Turner's "The Suen Princess" last summer. Shown, from left, are Turner executives Craig Van Por, sell-through sales VP; Bob Prudhomme, retail sales VP; Richard Pinson, marketing VP; and Stuart Snyder, executive VP/GM.

Frame Rises Fight Uphill Shelf Race Even Big Lines Have To Monitor Trends

■ BY EILEEN FITZPATRICK

LOS ANGELES—Despite Disney's dominance in branded video product, cassette franchises bearing the household names of Playboys, Barney, Jane Fonda, the NFL, and the Mighty Morphin Power Rangers have been able to stake out shelf space year after year. Their success has made it much harder for others to gain a foothold.

"I wouldn't want to be launching 'Barney' today," says the Lyons Group VP of marketing Debby Reis. "And I doubt it would be as successful."

One of the factors that contributed to making Barney the world's most famous purple dinosaur was the company's focus on the preschool market.



"The Mighty Morphin Power Rangers" receives fine-tuning.

In 1988, when Barney first hit retail, sell-through was mainly a kids game. However, not many major studio, outside of Disney, were targeting preschoolers.

In the past three years, though, 3- to 5-year-olds have become a genre all their own. "We saw that the market needed preschool product, so the timing was good for us," says Reis. "Now there's tough competition, and retailers are forced to choose between us and them."

Reis points to competition from new preschool lines, such as MCA/Universal Home Video's "Timmy The Tooth," backed by a multimillion-dollar launch campaign. "With our product, however, they tend to get better profit margins," she says, "because it's not as heavily discounted. But we could have never launched 'Barney' the same way as 'Timmy The Tooth.'"

It took nearly six years for Barney to hit it big and almost as many for the Power Rangers. The breakthrough point for both was TV Barney got his break on PBS in 1992, and the Power Rangers have remained the top kids cartoon for the last three years. Saban Entertainment, which produces the latter series, has a strategic alliance with the Fox Kids Network to showcase new Power Rangers product.

After cumulative sales of 15 million units for 16 titles, the Power Rangers are undergoing some fine-tuning. "In 1995, sales of new Power Rangers releases weren't doing as well as compared to the older titles when they were first released," says Saban Home Video director of marketing Sharon Gittles. "But we have a new focus for 1996."

One major change will be increasing the length of each tape from 25 to 45-50 minutes, while keeping suggested list at \$12.98. Exclusive footage will also be included on each new release for added value.

"The single-episode release is a thing of the past," says Gittles. "Consumers are looking for a price/value relationship." Best of collections, direct-to-video features, and new characters are also part of the rejuvenation.

(Continued on page 101)

DSS Booms At PPV, Cable's Door; VSDA Board Debates SIVA Bailout

THE CURE: Is a digital satellite system the 12-step program you need to end your cassette addiction? Yes, according to Phillip Swann, editorial director of Satellite Direct magazine, which commissioned Nielsen Media Research to conduct the first study of the viewing habits of DSS owners. Swann wasn't among the respondents (533 DSS-equipped households were called at random), but he considers his experience with dish delivery indicative of other consumers might act.

Swann's presentation of the Nielsen data at a Jan. 16 press luncheon in New York contained no mention of home video, so we asked why it was omitted. Satellite Direct, he said, wanted focus on cable and pay-per-view comparisons. However, Swann noted, "I got my dish 18 months ago, and I've been hooked on video store since. And until then I was a frequent renter."

Assessing DSS' impact on rental and sell-through is difficult, say Nielsen VP Paul Lindstrom. Nevertheless, PPV buyers rates among DSS subscribers are much that, Swann said, "It leads some people to think, 'Eh, bye-bye Blockbuster.'" In the November survey, 67.6% of respondents said they had purchased a PPV movie (at \$2.99, about the price of a rental) in the past three months. Only 9.9% of cable households had bought a movie—non-interest video retailers exploit to maintain cassette exclusivity. With DSS, the advantage disappears. Worse still, Nielsen found that 60.7% of respondents were buying PPV at least once every two weeks and 32.1% at least once a week. There is currently an installed base of 1.3 million satellite dishes, which is no danger to rental. But given the early adopters' almost total satisfaction with every aspect of DSS, the sales potential is awesome. Dish owners "like everything," said Swann, who found the data "amazing" and "incredible." Those could be the words to describe the impact on the cassette trade if Hollywood were to speed PPV release.

CHOICES: The Video Software Dealers Assn. may shun the impetuous Special Interest Video Assn. Or it may not. The decision to pay SIVA's debts in return for a well-established forum on nontheatrical titles went before the VSDA board, which met Jan. 19 during the regional leaders conference in Los Angeles. VSDA could readily pick up home-line SIVA members without the expense if SIVA were to go under, and the seminar wouldn't be hard to replicate. On the other hand, the modest cost

of the rescue, probably less than \$50,000, would engender much goodwill by bailing out the organization.

VSDA's board also agreed to the survey of pay-TV signal theft conducted two years ago by Cambridge Associates in Stamford, Conn. Word is the VSDA staff has recommended hiring Chilton Research Services for the update. Chilton couldn't reconstruct the original respondents unless Cambridge provided them.

VIDBITS: ITA is homework bound, again. The trade organization representing all forms of magnetic media leaves New York for Princeton, N.J., in a month or so—much closer to the Bucks County, Pa., home of executive VP Charles Van Horn, who has been commuting daily to Manhattan since joining ITA in the mid-'80s. New York was convenient for city and suburban dwellers

Larry Finley and Henry Brief when they ran things; now it's Van Horn's turn.

Pioneer chain RKO Warner Video closed the last of its doors in New York a few weeks ago, leaving Christmas ornaments and a "Miracle On 34th Street" display in the gated window of the flagship store on 49th Street and Broadway. FoxVideo did surprisingly well with the title, but even miracles have their limits. The "for rent" sign said to call Mr. Howard at 212-489-1300, the phone number for Coliseum Video, whose arena is wrestling Coliseum's Arthur Morowitz opened the first Video Shack on Broadway in 1979—before he and partner Howard Fark launched Hulk Hogan on an unsuspecting world—added several others, and since sold out to Howard Landau, who eventually took RKO Warner into bankruptcy. Morowitz owns the flagship property. It's a good bet that a video store won't be the next euphoric.

James Merkle, the deposed president/CEO of duplicator Allied Digital Technologies, did not leave empty-handed. According to Allied's latest press statement, Merkle owns 484,677 shares worth \$1.8 million, has options on another 25,000 shares, and since sold out to Howard Landau, who eventually took RKO Warner into bankruptcy. Morowitz owns the flagship property. It's a good bet that a video store won't be the next euphoric.

■ BY CATHERINE APPLEFIELD OLSON

WASHINGTON, D.C.—Special-interest video ABC Video is creating a toy story all its own with plans for a series of direct-to-rental children's titles based on Hasbro's popular Tonka Truak and Playseeker Cool Tools product lines.

Through its new partnership with the toy manufacturer, Stamford, Conn.-based ABC Video has acquired the North American marketing and distribution rights for Tonka Truak and Cool Tools and will work with Hasbro to develop sell-through titles. The first two videos in each series will hit retail shelves during the second half of 1996, with the door open to develop others in the future.

"We are looking at this as the start of a broad relationship, focusing first on these two properties," says Jon Peisinger, president of ABC Video.

In a departure from the animated fare that constitutes the majority of ABC's kid-id catalog, each half-hour feature will pick up on the continuing popularity of live-action programs that demonstrate to the preschool audience how things work. Sales of these "reality" titles have been particularly strong in recent years. "The ABC Video cassette will feature actual trucks and tools. Cool Tools, for example, are miniaturized die-cast versions of hammers, pliers, and the like, designed for little hands. The tools will be featured in adventures plotted to lead toddlers' attention. Voice-overs and original music sound out the pro-



Tonka trucks appearing on tape.

dactions.

"We are talking about blaring some trails here," Peisinger says, adding that the strong brand identification associated with Hasbro, Tonka, and Cool Tools make it easier to take the step. "In the case of Tonka, generations of kids have grown up with it," he continues. "We are going in with a built-in audience."

For Hasbro, which has always been active in toy/video cross-promotions, the new lines represent an opportunity to extend Tonka and Cool Tools to a new market, according to John Gildea, VP of corporate licensing and promotions. "We are looking to build a brand through licensing agreements. The series will be working to be in line, the video business."

Seven years ago, Hasbro co-produced a short-lived line of videos based on Playseeker with Western Publishing. After the project was dropped, Hasbro received proposals from special-interest

(Continued on page 101)

Dove Takes Video Under Its Wing; Live Easter Cultures

DOVETAILING INTO VIDEO: Books-on-tape king Dove Audio will try its hand at movies and video through the spinoff label Dove International, which is headed by Tom Skouras, who once ran the now-defunct Skouras Pictures.

Dove plans to release 10-12 feature films and direct-to-video rental titles per year through acquisitions and co-financing deals, Skouras says. The first three titles will be released this spring. Dove will probably launch a children's line for the sell-through market later this year.

The company which doesn't expect to produce any movies on its own, has already set up a distribution deal with Paramount Home Video, which continues to distribute Skouras Pictures' new releases and catalog titles. New product left in the Skouras pipeline will be released under the Dove International label. Theatrical distribution plans haven't been decided.

Caught in the downward trend of "B" features, Skouras Pictures released less than six new feature films annually and slowly faded away last year. Skouras blames a failed initial public offering bid as the final nail in the independent's coffin. Attorneys for Skouras Pictures are preparing a lawsuit against the underwriter of the IPO, who deserted the company in the middle of the offering, Skouras says.

Meanwhile, Skouras is setting up shop at Dove, thanks to a long association with Dove Audio president Michael Viner.

"Michael and I have known each other, and we both know the independent thing," says Skouras. "We both know you can't rely on one product as an independent, and even though other [independents] have diversified, most are still only a movie company."

The 10-year-old Dove's book-publishing unit exploded last year with the release "The Private Life of Nicole Brown Simpson" by Faye Resnick. A sequel, "Shattered," is due sometime this year.

Skouras says that some best-sellers, such as the Resnick book, could be spun off into movies-of-the-week for television that would bid video's sooner than theatrical releases.

The prospect of marketing such properties as a cassette version of the Resnick book convinced Paramount to sign a deal to distribute titles, says president of worldwide video Eric Dectorow. "They seem to have an eye for successful product on the book and audio side," says Dectorow. "We think it's a great marriage."

SPEAKING OF GREAT MARRIAGES: Paramount has tied the knot with Danksin to cross-promote its Weight Watchers Workout series. Inside each cassette box, consumers will find a certificate good for a pair of Danksin socks.

In addition, buyers will receive a coupon for \$5 off the purchase of Danksin footwear. They can also get a free copy of the "Weight Watchers Complete Cookbook & Program Basics," a \$29.95 value, with the purchase of all three tapes in the series.

Discounts for Weight Watchers food products, magazines, and books are included in a 12-page insert inside each cassette.

"These offers are an awful lot of value," says executive VP of sales and marketing Jack Kanne. "It's a broad-based offer totaling \$58 worth of discounts." Kanne says that Paramount decided on an aggressive marketing campaign in order to make it stand out at retail.

"The fitness market is so competitive," Kanne says. "And we wanted to put a lot of marketing muscle into this series to break out of the clutter."

EASTER PARADE: TCBY yogurt shops are hooking up with LIVE Entertainment's Family Home Entertainment label to promote seven Easter titles.

At each of TCBY's 1,000 locations, kids can get a coloring sheet with coupons for \$2 off any FHE Easter Video. The promotion will run for six weeks starting Feb. 20, to date the titles arrive in stores. Kids can color the sheets, which feature characters from the videos, and return them to a TCBY shop will receive a free waffle cone.

Titles in the collection include "Here Comes Peter Cottontail," "The Velveteen Rabbit," "The Tale Of Peter Rabbit," and "Tales Of Beatrix Potter." Retail price is \$12.98 each. Cumulative sales of the collection have been approximately 2.3 million units annually for the last four years, according to LIVE.

LE BLOCKBUSTER: Blockbuster Video has acquired nine Video Eprist stores in Montreal, increasing its presence in the city to 21 outlets.

Seven Video Eprist stores are located in Montreal proper; two are in surrounding suburbs. Each store will be converted to Blockbuster's store format and manned by current Video Eprist employees. Consumers may continue to use their Video Eprist cards until the conversions are complete.

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Estimated Last Week
★ ★ ★ No. 1 ★ ★ ★								
7	7	7	APOLLO 13	MCA/Universal Home Video Dist. Corp. #2418	Tom Hanks Kevin Spacey	1995	PG	22.91
7	7	18	BLAZEN FOREVER	Warner Home Video 15100	Van Climer Jim Carrey	1995	PG-13	14.99
7	7	7	PATHWAY: THE BEST OF ANNA NICOLE SMITH	Playboy Home Video Dist. Corp. #PW0789	Anna Nicole Smith	1995	NC	14.96
4	5	15	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	MT	48.98
9	9	145	CINDERELLA	Walt Disney Home Video Buena Vista Home Video 410	Animated	1995	F	14.96
5	5	15	CASPER	MCA/Universal Home Video Dist. Corp. #2556	Christine Ricci Bill Pullman	1995	PG-13	22.99
7	15	5	THE LAND BEFORE TIME III	MCA/Universal Home Video Dist. Corp. #2113	Animated	1995	NC	14.96
5	5	5	FREE WILLY 2: THE ADVENTURE HOME	Warner Home Video 15200	Jason James Richter	1995	PG	22.99
5	5	5	MIGHTY MORPHIN POWER RANGERS: THE MOVIE	Saban Entertainment FoxVideo #501	Karen Ashby Jeffrey Yusef Bosch	1995	PG	22.99
19	19	9	PLAYBOY: 1996 VIDEO PLAYMATE CALENDAR	Playboy Home Video Dist. Corp. #PW0782	Various Artists	1995	NC	14.96
17	10	19	DUMB AND DUMBER	New Line Home Video Turner Home Entertainment NA036	Jim Carrey Jeff Daniels	1995	PG-13	18.99
12	9	19	THE SANTA CLAUSE	Walt Disney Home Video Buena Vista Home Video 3633	Tim Allen	1995	PG	18.99
17	15	5	TOM PETTY & THE HEARTBREAKERS: PLAYBACK	MCA Music Video Dist. Corp. #19575	Tom Petty & The Heartbreakers	1995	NC	14.96
14	15	9	PLAYBOY'S SISTERS	Playboy Home Video Dist. Corp. #PW0781	Various Artists	1995	NC	14.95
15	NEW	►	JERRY GARICA: GRATEFUL TO GARICA	Channel One 39733	Various Artists	1995	NC	5.95
19	32	29	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Dist. Corp. #PW0790	Pamela Anderson	1995	NC	14.95
17	19	9	SUPERMOMMS IN THE RAIN FOREST	BRI Video BV135	Fredricka Van Der Wal Tina Turner	1995	NC	14.95
17	19	19	LITTLE WOMEN	Columbia TriStar Home Video 01023	Winona Ryder Susan Sarandon	1994	NC	11.95
19	15	69	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1994	R	18.96
20	19	7	INTERVIEW WITH THE VAMPIRE	Warner Home Video 13176	Tom Cruise Brad Pitt	1995	R	14.96
21	21	7	THE ADVENTURES OF PRISCILLA: QUEEN OF THE DESERT	PolyGram Video 5006371133	Tenacious Shred Wayne Huie	1994	R	15.98
23	23	21	ACE VENTURA: PET DETECTIVE	Warner Home Video 23000	Jim Carrey	1993	PG-13	24.96
23	12	5	MIRACLE ON 34TH STREET	FoxVideo 4689	Richard Attenborough Elizabeth Perkins	1994	G	14.96
14	25	15	LEGENDS OF THE FALL	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins	1994	R	19.95
25	NEW-ENTRY	►	LIVE FROM AUSTIN, TEXAS	Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	1995	NC	14.96
26	19	16	FOREST GUMP	Paramount Home Video 32583	Tom Hanks	1994	PG-13	22.95
27	38	19	THE REAL WORLD: VACATIONS	MTV Music Television Sony Music Video 09586	Various Artists	1995	NC	12.99
28	NEW-ENTRY	►	GREASE	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	MT	14.95
28	30	5	GORDY	Miramax Home Entertainment Buena Vista Home Video 4369	Doug Stone	1995	R	14.96
26	38	9	GOLDFINGER	MGM/UA Home Video Warner Home Video 205408	Sean Connery Honor Blackman	1964	PG	14.95
31	15	5	GUMSHY: THE MOVIE	WarnerVision Entertainment 53700-3	Animated	1991	MT	14.95
32	12	19	CLEAR AND PRESENT DANGER	Paramount Home Video 32463	Harrison Ford William B. Davis	1994	PG-13	14.95
28	28	25	THE CROW	Miramax Home Entertainment Buena Vista Home Video 3034	Brandon Lee	1994	R	15.96
34	NEW-ENTRY	►	TLC: CRAZY VIDEO COOL	6 West Home Video BMG Video 28731-3	TLC	1995	NC	14.98
35	31	7	JAWS: SPECIAL COLLECTOR'S EDITION	MCA/Universal Home Video Dist. Corp. #25852	Roy Scheider Richard Dreyfuss	1975	PG	15.99
36	32	10	GRUMPY OLD MEN	Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-13	14.99
37	38	8	LUIS MIGUEL: EL CONCIERTO	Wax Latina 11639	Luis Miguel	1995	NC	13.99
38	37	2	ROLLING STONES: VOOODOO LOUNGE	PolyGram Video 8006374833	Rolling Stones	1995	NC	13.95
39	NEW	►	THE GRIND WOODDUFF: FITNESS WITH FLAVA	MTV Home Video Sony Music Video 49796	Eric Roberts	1995	NC	12.99
40	36	13	NATURAL BORN KILLERS	Warner Home Video 13228	William Hamilton Alicia Lewis	1994	R	19.96

■ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ■ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ■ RIAA multi-platinum cert. for sales of 200,000 units or \$4 million in sales at suggested retail. ■ RIAA diamond cert. for sales of 500,000 units or \$10 million in sales at suggested retail. ■ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ■ RIAA multi-platinum cert. for sales of 200,000 units or \$4 million in sales at suggested retail. ■ RIAA diamond cert. for sales of 500,000 units or \$10 million in sales at suggested retail. ■ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ■ RIAA multi-platinum cert. for sales of 200,000 units or \$4 million in sales at suggested retail. ■ RIAA diamond cert. for sales of 500,000 units or \$10 million in sales at suggested retail. © 1996, Billboard® Publications.

OH, MY SOD IT'S...

EARTHWORM JIM

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STEREO

Each Cassette, Color/40 Mins. Approx. Text Rated

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Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.				
LAST WEEK	THIS WEEK	TITLE (Rtnl)	Label Distributing Label, Catalog Number	Principal Performers
		★ ★ ★ ★ ★		
1	3	DIE HARD WITH A VENGEANCE (R)	FoxVideo 8558	Bruce Willis Samuel L. Jackson
2	7	CLEVERLY (PG-13)	Paramount Home Video 33215	Alice Silverstone
3	2	CRIMINAL MINDS (R)	HomeVision Home Video Buena Vista Home Video 52595	Damon Waymar Greg Kinnear
4	1	MORTAL Kombat II (PG)	MCA/Universal Home Video Unl. Dist. Corp. 802418	Tom Hanks Kevin Costner
5	8	APOLLO 13: THE TRUE STORY	Paramount Home Entertainment 34310	Richard Dreyfuss Tom Hanks
6	11	FIRST KNIGHT (PG-13)	Columbia TriStar Home Video 71173	Sean Connery Richard Gere
7	4	JUDGE DREDD (R)	HomeVision Home Video Buena Vista Home Video 52511	Sylvester Stallone
8	5	CONGO (PG)	Paramount Home Video 33038	Dylan McDermott Laurie Leno
9	6	SPECIES II (R)	MGM/UA Home Video 90508	Ben Kingsley Nancy Allen
10	2	SHOWBOYS (NC-17)	MGM/UA Home Video 90525	Elizabeth Berkley Joe Mantegna
11	6	FORGET PARIS (PG)	Columbia TriStar Home Video 11953	Billy Crystal Doris Roberts
12	9	13 WIVES YOU WERE SLEEPING (PG)	HomeVision Home Video Buena Vista Home Video 52396	Sandra Bullock Michael Keaton
13	12	DOUGLES CLAIBORNE (R)	Columbia TriStar Home Video 74753	Kathy Bates Jeffrey Jason Leigh
14	7	JOHNNY MNEMONIC (R)	Columbia TriStar Home Video 73473	Keanu Reeves Dougray Scott
15	13	RAD BOYS (R)	Columbia TriStar Home Video 10713	Will Smith Michael Lando
16	3	THE ENGLISHMAN WHO WENT UP A HILL BUT CAME DOWN A MOUNTAIN (R)	Miramax Home Entertainment Buena Vista Home Video 52558	Hugh Grant Tom Fegarty
17	15	FRENCH KISS (PG-13)	FoxVideo 8823	Kevin Costner Michelle Pfeiffer
18	16	PULP FICTION (R)	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson
19	15	THE SANTA CLAUSE (PG)	Well World Home Video Buena Vista Home Video 3633	Tim Allen
20	25	THE SECRET OF ROAN INSH (PG)	Columbia TriStar Home Video 50523	Jen Cloutier
21	34	FRIDAY (R)	New Line Home Video Turner Home Entertainment 3019	Ice Cube Chris Tucker
22	17	BATMAN FOREVER (PG-13)	Warner Home Video 15100	Val Kilmer Jim Carrey
23	27	OUTBREAK (R)	Warner Home Video 13632	Dustin Hoffman Michael Keaton
24	22	EXOTICA (R)	Miramax Home Entertainment Buena Vista Home Video 1761	Bruce Greenwood Minnie Driver
25	NEW	SAFE (R)	Columbia TriStar Home Video 11343	Jasmine Moss
26	24	LODGE (PG-13)	WarnerHome Entertainment 10295-9	Linda Fiorentino
27	21	TOMMY BOY (PG-13)	Paramount Home Video 33331	Chris Farley David Spade
28	39	CANDIDACAD (PG)	Polygram Video 10005123231	John Candy
29	23	ROD HOF (R)	MGM/UA Home Video 90529	Leon Rennie Sandra Lunge
30	23	THE GREAT ELEPHANT HUNT (PG)	Warner Home Entertainment Columbia TriStar Home Video 11442	Regina Zembald Lionel Lincoln
31	RE-ENTR	BELLE DE JOUR (R)	Miramax Home Entertainment Buena Vista Home Video 5923	Christine Douteau Annette Bening
32	39	THE LAMB BEFORE TIME (PG-13)	MCA/Universal Home Video Unl. Dist. Corp. 802413	Anthony Quinn
33	33	CASPER (PG)	MCA/Universal Home Video Unl. Dist. Corp. 802506	Christina Ricci Bill Pullman
34	NEW	BURNT BY THE SUN (R)	Columbia TriStar Home Video 41553	Nedra Markovitch John Goodman
35	NEW	THE NET (PG-13)	Columbia TriStar Home Video 11613	Sandra Bullock
36	20	NIGHTY MORPHIN POWER RANGERS: THE MOVIE (PG)	Salmon Entertainment Buena Vista Home Video 3244	Anthony Quinn Johnny Lee
37	36	THE MADNESS OF KING GEORGE (R)	Warner Home Entertainment 67013	Alfred Hitchcock Nigel Hawthorne
38	NEW	THE GLASS SHEED (PG-13)	Miramax Home Entertainment Buena Vista Home Video 3244	Michael Biehn Cuba Gooding Jr.
39	NEW	SEPARATE LIVES (R)	Miramax Home Entertainment 5569	James Belushi Linda Hamilton
40	26	FREELY WILL & THE ADVENTURE HOME	Warner Home Video 12020	John James Richter

★ IfTA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 250,000 units and \$1 million in suggested retail for nontheatrical titles. ★ IfTA platinum certification for a minimum of 250,000 units and \$2 million in suggested retail for theatrically released programs, or of at least 500,000 units and \$2 million in suggested retail for nontheatrical titles. © 1996, Billboard/MPA Communications.

Blockbuster Names Noms

NEW YORK—Nominees have been announced for the second annual Blockbuster Entertainment Awards, which will be broadcast live from Los Angeles' Pantages Theater on the United Paramount Network March 6. Voting began Dec. 29, 1995, and ran through Jan. 16.

Following are the theatrical nominations, which are for movies released between Dec. 25, 1994, and Dec. 22, 1995:

Favorite actor, action/adventure: Pierce Brosnan, "Goldeneye"; Val Kilmer, "Batman Forever"; Bruce Willis, "Die Hard With A Vengeance."

Favorite actor, drama: Clint Eastwood, "The Bridges of Madison County"; Tom Hanks, "Apollo 13"; Brad Pitt, "Legends of the Fall."

Favorite actor, comedy/romance: Jim Carrey, "Ace Ventura: When Nature Calls"; Michael Douglas, "The American President"; John Travolta, "Get Shorty."

Favorite newcomer, male: Greg Kinnear, "Sabrina"; Martin Lawrence, "Bad Boys"; Will Smith, "Bad Boys."

Favorite actor, mystery/thriller: Morgan Freeman, "Seven"; Brad Pitt, "Seven"; Dustin Hoffman, "Outbreak"; Denzel Washington, "Crimson Tide."

Favorite actress, action/adventure: Geena Davis, "Outburst"; Nicole Kidman, "Batman Forever"; Jeanne Tripplehorn, "Waterworld."

Favorite actress, drama: Michelle Pfeiffer, "Dangerous Minds"; Sharon Stone, "Carnage"; Meryl Streep, "Bridges of Madison County."

Favorite actress, comedy/romance: Annette Bening, "The American President"; Sandra Bullock, "While You Were Sleeping"; Julia Roberts, "Something To Talk About."

Favorite newcomer, female: Natasha Henstridge, "Species"; Julia Ormond, "Legends of the Fall"; Julia Ormond, "Sabrina"; Alicia Silverstone, "Clueless."

Following are the video nominations, which are from movies that were top rentals in their first six weeks of release during the period from Dec. 2, 1994, to Dec. 25, 1995:

Favorite actor, action/adventure: Harrison Ford, "Clear and Present Danger"; Arnold Schwarzenegger, "True Lies"; Bruce Willis, "Die Hard With A Vengeance."

Favorite actor, drama: Michael Douglas, "Disclosure"; Tom Hanks, "Apollo 13"; Tom Hanks, "Forrest Gump"; John Travolta, "Pulp Fiction."

Favorite actor, comedy: Jim Carrey, "Dumb and Dumber"; Jim Carrey, "The Mask"; Bill Pullman, "While You Were Sleeping"; Sinbad, "Houseguest."

Favorite actor, mystery/thriller: Tom Cruise, "Interview With The Vampire"; Brad Pitt, "Interview With The Vampire"; Dustin Hoffman, "Outbreak"; Denzel Washington, "Crimson Tide."

(Continued on next page)

Top Music Videos

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY				
LAST WEEK	THIS WEEK	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Weeks on Chart
		★ ★ ★ ★ ★		
1	1	PULSE (R) Columbia Music Video Sony Music Video 52111	Pink Floyd	17
2	2	VIDEO GREATEST HITS-HISTORY A Capitol Music Video 50123	Michael Jackson	17
3	4	OUR FIRST VIDEO A Dolby Digital Video Entertainment 53304	Mary McCormack Ashley Olsen	17
4	5	LIVE FROM AUSTIN, TEXAS Capitol Music Video 50130	Stevie Ray Vaughan & Double Trouble	17
5	3	THE WOMAN IN ME Polygram Video 800539405	Shania Twain	17
6	6	DESIGN OF A DECADE 1969-1996 Capitol Music Video 50130	Janet Jackson	17
7	9	LIVE AT THE ACAPULCO A Pulse Music Video 800539405	Yanni	17
8	10	CRASH VIDEO COOL Capitol Music Video 50130	TLC	17
9	11	EL CONCIERTO We Latina 11539	Luis Miguel	17
10	8	GREATEST VIDEO HITS COLLECTION Capitol Music Video 50130	Alice Jackson	17
11	15	THE COMPLETE BATESMAN A MGM/UA Home Video Warner Video 700166	The Beatles	17
12	12	SUMMER CAMP WITH TRUCKS Capitol Music Video 50130	Hootie & The Blowfish	17
13	21	LIVE VIDEO Capitol Music Video 50130	Slyster	17
14	20	VIDEO VAULT Capitol Music Video 50130	Orb	17
15	14	HELL FREEDOM A Capitol Music Video 50130	Eagles	17
16	18	VOODOO LOUNGE Polygram Video 800539405	Rolling Stones	17
17	26	CHRISTMAS WITH LUIGI ANTONIO PAVAROTTI Capitol Music Video 50130	Luciano Pavarotti	17
18	19	PLAYBACK Capitol Music Video 50130	Tom Petty & The Heartbreakers	17
19	17	CHAMPIONS OF THE WORLD Capitol Music Video 50130	Queen	17
20	16	DECADE 1985-1995 Capitol Music Video 50130	Michael Bolton	17
21	40	RENT A JAM THE MUSIC VIDEO Capitol Music Video 50130	Various Artists	17
22	RE-ENTR	GRATEFUL TO GOD Capitol Music Video 50130	Various Artists	17
23	26	THE BOB MARLEY STORY Capitol Music Video 50130	Bob Marley And The Wailers	17
24	24	LIVE FROM LONDON A Capitol Music Video 50130	Bob Dylan	17
25	25	NONA WEISBAUM Capitol Music Video 50130	Alice In Chains	17
26	24	RENT A JAM THE MUSIC VIDEO Capitol Music Video 50130	Various Artists	17
27	22	GREATEST HITS FROM THE BEGINNING Capitol Music Video 50130	Travis Tritt	17
28	26	ROAD TESTED Capitol Music Video 50130	Bonnie Raitt	17
29	31	LIVE! TORRIGLI SOLD OUT! Capitol Music Video 50130	Nirvana	17
30	35	SABRINA THE CONCERT A Capitol Music Video 50130	Sabrina Starnoff	17
31	27	THE TROJANS IN CONCERT 1994 A Capitol Music Video 50130	Carmen, Concha, Pasquale	17
32	29	YOU MIGHT BE A REDNECK IF... A Capitol Music Video 50130	Jeff Foxworthy	17
33	34	SOZIE IT MEN THEN IT NOW A Capitol Music Video 50130	Boyz II Men	17
34	36	MURDER WAS THE BEST Capitol Music Video 50130	Snappy Dogg	17
35	NEW	JURILEE: LIVE AT WOLF TRAP Capitol Music Video 50130	Mary Chapin Carpenter	17
36	31	AN HOUR WITH Capitol Music Video 50130	Tom McGraw	17
37	37	NO QUARTER (UNDELETED) Capitol Music Video 50130	Jimmy Fallon & Robert Foy	17
38	41	EVERLASTING GLORIA Capitol Music Video 50130	Gloria Estefan	17
39	32	THE FIRST L.A. VIBE Capitol Music Video 50130	The Beatles	17
40	RE-ENTR	GATE TO THE MIND'S EYE A Capitol Music Video 50130	Thomas Dolby	17

★ IfTA gold certification for a minimum of 25,000 units for video singles; ★ IfTA gold certification for a minimum of 50,000 units for video albums; ★ IfTA platinum certification for a minimum of 100,000 units for video singles; ★ IfTA platinum certification for a minimum of 200,000 units for video albums. ★ IfTA gold certification for a minimum of 25,000 units for SF or LF; ★ IfTA platinum certification for a minimum of 50,000 units for SF or LF; ★ IfTA gold certification for a minimum of 25,000 units for SF or LF; ★ IfTA platinum certification for a minimum of 50,000 units for SF or LF. * If long-term, SF short-term, VS video, 1995, Billboard/MPA Communications.

FRANCHISES FIGHT UPHILL SHELFRACE

(Continued from page 97)

strategy, she adds.

Spotting trends early also helped Jane Fonda become the queen of exercise video in the '80s. La Fonda president Julie La Fonda says that while the videos developed as an outgrowth of Jane Fonda's exercise studios, their longevity can be attributed to staying in touch with their audience and keeping up to date with trends.

"We listened to what consumers wanted to do at home, and when they wanted shorter, targeted programs, and exercises with equipment, we adapted to their needs," says La Fonda, "who has been with the series from the beginning in 1982."

La Fonda notes that the company uses fitness professionals to develop new programs and distinguish between exercise trends and exercise fads.

"We knew the slide workout wasn't popular, and we don't go into a market until it's mature," she says. "We hit the step aerobics trend perfectly because when we put out our tape, it was already in the mainstream." The best-selling tape in the Fonda step series has sold more than 500,000 units, La Fonda adds.

Without the benefit of an Academy Award-winning actress driving sales, Buns of Steel creator Greg Smith spotted and rode the body-part exercise trend in the late '80s. But the multi-tape line is having difficulty finding retail space after eight years.

"One of the problems is the proliferation of movies, and we've got to find

more shelf space outside of the video department," says WarnerVision VP of marketing Melissa Berman. WarnerVision (soon to be spun off from Time Warner and renamed A*Vision) acquired the Buns franchise from the Maier Group, which distributed the tapes from 1987 to 1993.

WarnerVision releases about the same number of Buns titles each year, cross-promoting them with Buns of Steel books, equipment, and fitness apparel. A second book, co-written by Buns trainer Leisa Hart, is due in May with a cross-promotion from Bally's Health Club.

Consumers who purchase the book, titled "Abs Of Steel Workout," will receive a free two-week trial or \$50 off a full Bally's membership. A new clothing line it stores this month, and a Buns calendar is slated for 1997, Berman says. "The idea is to get the name into other parts of the store."

While Barney Buns, and Fonda have taken years to build their franchises from scratch, NFL Video and Playboy are extensions of well-established market names.

"Our core product is beautiful women," says Playboy senior VP/GM Barry Leshtz. "That never goes out of fashion, but we're very sensitive to our audience." Leshtz adds that the biggest challenge is to keep the themed programs fresh. "You just don't want to release 'Wet & Wild: Part 7,'" he says. "That's why we have releases like 'Wet & Wild: The Locker Room.'"

Playboy has extended its line with such concepts as the celebrity entrance, a complex line, and erotic thrillers for the rental market. But because of the nature of its product, Playboy has been hindered by limited distribution.

"Our only problem has been our inability to crack the mass market," says Leshtz, "because that's where consumers have predetermined to buy." However, Playboy is slowly breaking into Blockbuster Video, now testing releases in some locations.

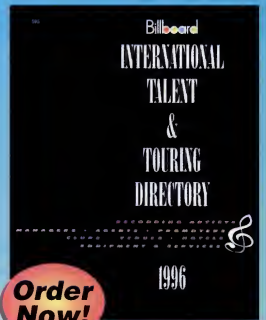
On the other hand, when PolyGram Video picked up the NFL line in 1992, numerous premium deals had flooded the market with product. "With NFL product, you can never flood the market, because it devalues the line," says PolyGram president Bill Sondheim. "All of the titles are so integrated that overselling can damage the whole brand."

Besides managing excess inventory, PolyGram freshened the line with new product, including "NFL Rocks," "NFL Country," "NFL Kids," and "The Greatest Ever," a nostalgia entry appealing to an older demographic. Since PolyGram took over distribution from now-defunct Media Home Entertainment, Sondheim says that sales have grown 15%-20% annually. The company has just renewed its distribution agreement with NFL.

Sondheim is particularly excited that major retailers, such as Musicland and Kmart, have established dedicated NFL displays. Meanwhile, PolyGram has also expanded distribution in supermarkets.

When the show hits the road, the music industry turns to the premier reference guide.

THE INTERNATIONAL TALENT & TOURING DIRECTORY



BLOCKBUSTER

(Continued from preceding page)

Favorite actress, action/adventure: Jamie Lee Curtis, "True Lies"; Sharon Stone, "Batman Forever"; Nicole Kidman, "The Specialist."

Favorite actress, drama: Demi Moore, "Disclosure"; Susan Sarandon, "The Client"; Uma Thurman, "Pulp Fiction."

Favorite actress, comedy: Sandra Bullock, "White Noise"; "Sleeping"; Lauren Holly, "Dumb And Dumber"; Emma Thompson, "Junior."

TOY STORIES

(Continued from page 97)

est video vendors but elected to hold back until now.

"History has proved this to be a tougher business than we originally thought," Glides says. "But we think ABC has brought to the party the strength they have from the production side of things and the distribution side of things."

"This deal made sense, [ABC] got what we wanted to do. We like to build strong partnerships with people, and if this is successful, one could err on the side of the conclusion that there will be more of the same."

Glides believes that live-action video is the best way to enhance its product lines. "The genre right now has moved away from the animated cartoon."



ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more. \$109
 - 2. International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products. \$95
 - 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the U.S. \$135
 - 4. International Tape/Disc Directory:** All the info on professional services & suppliers for the audio/video tape/disc industry. \$50
 - 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$50
 - 6. NEW! The Power Book Fall 1995 Editions:** The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock, R&B, Top 40, Record Companies, Radio Syndicators and Top 100 Airplay Markets. \$75.
 - 7. NEW! The Power Book Fall Edition AND The Power Book Spring 1996 Edition—\$119 (over Spring edition now & save more than 40%—ends in March'96)**
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'Clockers,' The Dead, Laurie Anderson Discs Due

MCA/UNIVERSAL will release Spike Lee's urban drama "Clockers" (wide, \$39.98) on laserdisc March 19, one week after the videocassette launch. The gritty, realistic take about drug-dealing and life in a Brooklyn, N.Y., housing project is based on a Richard Price novel and was produced by Martin Scorsese. The outstanding cast includes Harvey Keitel, John Turturro, and Laurence Fishburne.

Also due on that date is "The Universal Story" (\$34.98), which documents the 80-year history of Universal Studios. The action feature "Red Scorpion 2" (\$34.98) bows Feb. 13.

THE DEAD ON DISC: Lumivision's "The Grateful Dead: Dead Ahead" features the group, led by the late Jerry Garcia, during a weeklong stint at New York's Radio City Music Hall in 1981. This laserdisc is a must-have collector's item for devotees of the legendary band.

Meanwhile, "Laurie Anderson: Home of The Brave" (wide, 90 minutes, \$39.98) is a quite different concept experience, presenting a 1989 multimedia performance by the avant-garde musician. Anderson also contributed a musical score to "Swimming To Cambodia" (wide, 85 minutes,

LASER SCANS

by Chris McGowan

\$39.95), which features a monolog by Spalding Gray and was directed by Jonathan Demme.

Two other new titles from Lumivision are "America The Beautiful" (112 minutes, \$39.95), a visual music program that offers a grand tour of the U.S., and "Ramma 15: Desperately

Seeking Shampoo" (CAV, \$39.95), an amusing animated comedy by female *musique* (adult comic-book) artist **Rumiko Takahashi** that ranges through sex, romance, and the martial arts.

IMAGES titles set for February and March release include "Dangerous Minds" with Michelle Pfeiffer (wide, \$39.99); "The Big Green" with Steve Buscemi (wide, \$29.99); "Unzipped" with Isaac Mizrahi, Cindy Crawford, and Naomi Campbell (\$39.99); Otto Preminger's "Forever Amber" with Cornelia Wilde (1947, \$49.98); "Commando" with Arnold Schwarzenegger (1985, wide, \$39.98); "Jeffrey" with Patrick Stewart (\$39.99); and Bryan Singer's "The Usual Suspects" with Gabriel Byrne and Stephen Baldwin (wide, \$39.95).

New from **Image**: John Huston's outstanding "Prizzi's Honor" (wide, CAV/CAV extras, \$59.99) with Jack Nicholson and Anjelica Huston, the engaging comedy "The Englishman Who Went Up A Hill But Came Down A Mountain" with Hugh Grant (wide, \$39.99), the action thriller "Navy SEALs" with Charlie Sheen (wide, \$39.99), and "The Glass Shield" (wide, \$39.99), a tale of police corruption with Lori Petty.

PIONEER launches Larry Clark's uncompromising teenage tale "Kids" (\$34.98) and "Boyz n the Hood" with Dennis Hopper and Gene Hackman (wide, \$39.98) on Jan. 23. Also from Pioneer are "Virtuosity" with Denzel Washington (wide, AC-3, \$39.98) on Feb. 13 and "Lulu" with David Caruso (wide, AC-3, \$39.98) on Feb. 20. Just out is "An American Werewolf In London" (wide, remastered, \$39.98).

VOYAGER recently bowed Carol Reed's thriller "Old Man Out" with James Mason (1947, \$49.95), a gripping tale of intrigue about a wounded Irish revolutionary who is fleeing from the police and menaced by traitors eager to sell him out. Voyageur also gives the Criterion Collection treatment to Luis Buñuel's "Belle De

Jour" with Catherine Deneuve (1967, \$49.95), a surreal masterpiece about a French housewife who moonlights in a brothel.

Also full of dark humor is "The Atomic Cafe" (1982, \$49.95), a chilling documentary on the cultural fallout from the atomic bomb, ingeniously compiled from newsreel and government archival footage. **Con Ichikawa's** "The Last of The Plains" (1939, \$49.95) is a disturbing and lyrical anti-war tale, and Jean-Luc Godard's "Alphaville" (1965, \$49.95) is a seminal, prescient movie, blending sci-fi, pulp fiction, and surrealist poetry in a potent pre-cyberpunk futuristic cocktail.

GADGET PLUS: Image has launched Haruhiko Shono's "Gadget Trips" (\$39.99; special edition, \$119.99), an entrancing psychedelic visual journey that expands upon the dark, idiosyncratic vision in Shono's acclaimed CD-ROM "Gadget." The limited-edition boxed set includes the laserdisc, CD-ROM, soundtrack CD, and 250-page "Inside Out With Gadget" book.

MORE MUSIC DISCS: Epic Music Video recently released "Stevie Ray Vaughan: Live From Austin, Texas" and "Everlasting Light" with Gloria Estefan (both \$29.98). Sony Classics has a Music for the Movies set highlighting three famed soundtrack composers, "Tora Tora Tora," "Georges Delerue," and "Bernard Herrmann" (\$24.98 special).

Image's "Grammys" (1990/91) captures a 1972 London performance by the band Yes. WarnerVision's "Grammy's Greatest Moments, Vols. 1 & 2" (\$49.98) brings together two video programs on the Grammy Awards in one laser title.

VEGAS STRIPPERS: MGM/UA's "Showgirls" (wide, AC-3, side three CAV, \$49.99), scripted by Joe Eszterhas and directed by Paul Verhoeven, doesn't succeed as a good story or an eye-candy experience, but at least it could

great on laserdisc.

Billboard.

Top Laserdisc Sales

FOR WEEK ENDING JANUARY 27, 1996

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WEEK AGO	WEEKS ON CHART	TITLE	Label/ Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Weeks at No. 1
1	8	3	JUDGE DREDD	Hollywood Pictures Home Video Image Entertainment 5211	Sylvester Stallone	1995	R	39
2	3	7	APOLLO 13	MCA/Universal Home Video Uni. Dist. Co. 42580	Tom Hanks Kevin Spacey	1995	PG	45
3	1	7	CRIMSON TIDE	Hollywood Pictures Home Video Image Entertainment 5255	Denzel Washington Gene Hackman	1995	R	44
4	4	11	BATMAN FOREVER	Warner Home Video 15100	Vaughn Jim Carrey	1995	PG-13	35
5	2	15	PULP FICTION	MGM/UA Home Video Image Entertainment 3614	John Travolta Samuel L. Jackson	1994	R	29
6	6	17	THE LION KING	Walt Disney Home Video Image Entertainment 2977	Animated	1994	G	33
7	NEW	▶	SHOWGIRLS	MGM/UA Home Video Image Entertainment ML105525	Elizabeth Berkley Jeri MacLachlan	1995	NC-17	6
8	7	3	SPECIES	MGM/UA Home Video Image Entertainment ML105528	Ben Kingsley Nathalie Hermange	1995	R	34
9	5	51	STAR WARS	FoxVideo Image Entertainment 8761-95	Mark Hamill Harrison Ford	1977	PG	38
10	20	3	CLUELESS	Paramount Home Video Pioneer Entertainment (USA) P 33215	Alicia Silverstone	1995	PG-13	39
11	10	178	TOP GUN	Paramount Home Video Pioneer Entertainment (USA) LP 1692	Cruise Kelly McGillis	1986	PG	35
12	14	53	DIE HARD	FoxVideo Image Entertainment 8765-85	Bruce Willis Bonnie Bedelia	1988	R	40
13	9	7	CONGO	Paramount Home Video Pioneer Entertainment (USA) P 33038	Dylan McDermott Leiza Collins	1995	PG-13	39
14	16	37	RETURN OF THE JEDI	FoxVideo Image Entertainment 8765-85	Mark Hamill Harrison Ford	1983	PG	35
15	25	38	ALIENS	FoxVideo Image Entertainment 8761-95	Sigourney Weaver	1986	R	37
16	RE-ENTRY	▶	GIE HARD 2: DIE HARDER	FoxVideo Image Entertainment 8765-85	Bruce Willis Bonnie Bedelia	1995	R	43
17	11	45	THE EMPIRE STRIKES BACK	FoxVideo Image Entertainment 8764-85	Mark Hamill Harrison Ford	1980	PG	36
18	19	3	BAG BOYS	Columbia TriStar Home Video 10716	Will Smith Martin Lawrence	1995	R	44
19	24	3	JOHNNY MNEMONIC	Columbia TriStar Home Video 73476	Keanu Reeves Dustin Diamond	1995	R	39
20	23	17	ALIEN	FoxVideo Image Entertainment 8760-85	Sigourney Weaver Tom Skerritt	1979	R	40
21	13	33	CINDERELLA	Walt Disney Home Video Image Entertainment 419	Animated	1950	G	25
22	NEW	▶	FORGET PARIS	Columbia TriStar Home Video 11996	Billy Crystal Debra Winger	1995	PG-13	25
23	15	11	WHILE YOU WERE SLEEPING	Hollywood Pictures Home Video Image Entertainment 3396	Sandra Bullock Bill Pullman	1995	PG	35
24	12	3	THE SANTA CLAUSE	Hollywood Pictures Home Video Image Entertainment 3633	Tim Allen	1994	PG	29
25	21	13	CASPER	MCA/Universal Home Video Uni. Dist. Co. 42571	Christina Ricci Bill Pullman	1995	PG-13	34

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 Rock 'n' roll legend Bobby Darin is delightfully rediscovered by Rhino in this splendid five-disc retrospective that spans the artist's unfortunately short but groundbreaking career, from his biggest hits—"Splish Splash," "Downtown," "Mack, The Knife"—to looser-joint aspects of his artistry, such as his forays into Broadway tunes, country music and gospel songs. Extensively annotated and illustrated,



VAN MORRISON WITH GEORGIE FAME & FRIENDS
How Long Has This Been Going On
 PRODUCERS: Van Morrison & Georgie Fame
 New 314 529 138
 Title of Van Morrison's first jazz album could not be more appropriate, since he has been toying with the idea throughout his three-decade career. Now he makes it official. With British veterans Georgie Fame on organ and vocals and other top players filling out a small combo, Van the Man tows through such diverse suggests as Cannonball Adderley's "Sack O'Woe," Lambert, Hendricks & Ross' "Centepieces," featuring the vocals of Jamie Rose, More Allison's "Your Mind Is On Vacation" and "Don't Worry About A Thing"; the In 6 George Gershwin title tune, and jazz rearrangements of Morrison's own "Moondance," "I Will Be There," and "All Saints Day." Recorded last year at a London jazz haunt Ronnie Scott's,

MIKE HENDERSON
Edge Of Night
 PRODUCER: Mike Henderson
 Dead Reckoning 0004
 Henderson manages to sound at one work-



MINISTRY
Fish Pig
 PRODUCERS: Hugo Lora & Hermes Pan
 Warner Bros. 45838
 The godheads of the Chicago industrial sound push their craniums to brutal new heights on latest album—a relentless, disturbing, and potentially successful collection of angst-ridden tracks. From the ear-piercing opening of "Roads" to the expectations of "Dead On" to the plodding beat of the title track, "Fish Pig" is a nonstop sonic assault. Even a cover of "Lay Lady Lay" is so deeply buried in the din of distorted guitars, drums, and samples that it's barely recognizable as the Bob Dylan classic. While the album's uncompromising sound may preclude widespread airplay, the success of Nine Inch Nails has primed mainstream audiences for industrial rock. At the very best, hard-rock and alternative stations will feel obliged to play with care.

weary and exuberant in a solid lineup of original material and country chestnuts. Anybody with the nerve to cover "You're So Square," "Devil Nuts In My Coffin," and Ernest Tubbs on the same album is well worth a listen.



BIG MOUNTAIN
Resistance
 PRODUCERS: Quinn & Bruce Caplan
 Giant 24033
 Southwest West Coast reggae crew that scored with a cover of Peter Dinklage's standby "Bugs," "I Love Your Way" follows its acclaimed 1994 debut with an album of flawless tracks that evoke the sunny spirit of Jamaica and the half-back of Southern California. Building on the covers theme, Big Mountain delivers reggae-filled readings of the Vanghloids' "Get Together" and Cat Stevens' "Where Do The Children Play"—both of which will strike a nostalgic chord with '70s children and offer airplay opportunities across the board. But the real story here is the group's effortless songwriting, embodied in Rasta anthems "Holiguns," the title track, "Rise Rasta Rise," and "Robbin' & Weavin'." A feast for reggae, world music, AC, triple-A, and pop outlets.

FREO EAGLESMITH
Drive In
 PRODUCERS: Scott Merritt, Fred Eaglesmith
 World 4218
 First release from this new Nashville

label spotlights a Canadian writer/singer who composed all the songs here. He evokes the world of the vanished small town and its trains, drive-ins, gas stations, and gentler way of life.

JAZZ

► **SHAWN "THUNDER" WALLACE**
... And The Music Lives On ...
 PRODUCER: Mickey Walter
 Scholastic 1536
 Admiration polished album from Michigan-based 21-year-old reedman/key-boardist Shawn "Thunder" Wallace should help establish him as one of the most-talented young composers around. The highlights of what is actually his fourth album include the innocent, yearning melody of the title track, the lyrical, warm walk of "My Father," the soaring, wistful blues of "Some Kind Of Blue," the smooth, splendid hooks of "Dream Come True," the lilting, poignant theme of "Hard Times," and the sweet balladry of "An Amazon Waterfall." Two musical giants are covered, with a flute-driven version of Coltrane's "Giant Steps" and an entertainingly altered take of Chopin's Nocturne No. 5.
 ► **ETHAN IVERSON**
School Work
 PRODUCER: Tim Berg
 New 875 877
 Wisconsin native Ethan Iversen is a 20-year-old pianist whose unorthodox approach to the keyboard recalls the acoustic days of Paul Simon. On some tracks, Iversen leads a quartet that features tenor great Dewey Redman, the subject of Iversen's charming, Ornette-like kickoff track, "Dewey Eyed, Dewey Played." Without Redman, the trio acts are progressive and enjoyably catchy, especially the pounding, free-ish theme "Red Wing" and the anti-paced "Sometimes A Half-Life Is Just Not Enough." Cover material includes a gentle version of Ellington's "I Got It Bad," a sibilantly swinging take on Charlie Parker's "Cheryl," and Ornette Coleman's "School Work" (which sounds a lot like "Theme From A Symphony" from Coleman's "Dancing In Your Head").

JONAS HELLBERG
Abstract Jazz
 PRODUCER: Jonas Hellberg
 Day Eight Music 35
 Though not as consistently satisfying as the past few albums spotlighting his acoustic bass guitar skills, this improvisatory power trio effort from low-end virtuoso Jonas Hellberg has the thrilling

(Continued on next page)

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 ► **BUCK OWENS & HIS BUCKAROS**
Roll Out The Red Carpet: The Instrumental Hits, Open Up Your Heart, Buck Owens (and, We're For Me)
 ORIGINAL PRODUCER: Bob Nelson
 REISSUE PRODUCER: Bob Nelson
 Sundance 8090, 8091, 8092, 8042, 8043
 Buck Owens' recordings for Capitol in the '60s remain a great discovery in country music's modern development. Some of them are available in this reissue series of five albums, which have original covers,

new liner notes by Rich Kienke, original LP liner notes, and—most importantly—commentaries by Patrick Minkley. Sure hope the live "Carpeted Hall Concert" from 1966 is in the pipeline. Contact: Sundance, P.O. Box 85, Conshohocken, PA, 19381.
 ► **DUKE ELLINGTON**
Camel University Concert
 PRODUCER: Mervyn Elmgren
 MusicMasters 4814
 Mervyn Elmgren preserves his father's rich musical legacy and does just fine a favor with this latest installment from MusicMasters' Travelog series, a live 1948

date at Cornell University. Among songs on a stellar set interspersed with interesting on-stage commentary from the Duke are the beautiful, colorful arrangement of "Lady Of The Lavender Mist," the soulful, gospel-blues nod to "My Friends," the heart-wrenching theme "Stuckley I Jumped" and "You Oughta," and a title "Crisis Love Call" featuring the wordless arias of Kay Davis. Among the more ambitious works are "The Tattooed Bird," a raw version of the dreamy "Reminiscing In Trump," and a playfully over-the-top two-part piece, "The Symposium." Ellington's reflection on the crisis for "symphonic" jazz.

"his is not ur father's fok music"

-The Rocket, Seattle

MORTAL COMBAT

featuring AS COOL AS AM

The new album from one of the most compelling songwriters and performers in a generation

In Stores January 23



(Continued from preceding page)

lyrics, these modern rock rebels come off as a punked-up Bow Wow Wow for the '90s.

GOLDEN SOUND Red Headed Stepchild (1 CD)
PRODUCER: Bob Milder
WRITERS: Murphy, Penn
PUBLISHED BY: New Line Records, A&M, Third Street, N.Y.

Rhyolite 0811 (CD) (single)

Album rock programmers will appreciate Golden Sound's back-guitar riffs, which are layered over "Wo"-inspired rock vocal and a highly hummable hook. Do not overlook the additional track, "The A Die," which documents the annoying character of some people you probably know, and who slide it.

MENTHOL Stress Is Best (1 CD) (14)

PRODUCER: Brad West
WRITER: Menthel
PUBLISHED BY: Not listed

Capital 79138 (10 vinyl) (disagree)
Though many may disagree with the song's title, Menthel produces a surprisingly stress-free rock track. Mellow vocals coast over low-key guitar riffs until about two-thirds of the way into the track. Then, the caffeine kicks in, and Menthel emerges as a powerful sonic rock machine. **Wave** two-thirds.

MARRY ME JANE Twentynine (1 CD) (33)

PRODUCERS: Glenn Rosenblum, Mary Me Jane
WRITER: Not listed
PUBLISHED BY: Not listed

550 Music Epic 7640 (10 vinyl) (CD) not 121
This debut single's "I'm not 21,

somebody I'll have a gun" will upset none. However, this quietest strides a lyrical line and musical competence that rarely surfaces in today's modern rock releases. Featured in the forthcoming TriStar film "If Lucy Feels"

THE GODS Vulpes Alpha (the Grouping) (14)
PRODUCERS: Mike Dantes, David Bianco, the Gods
WRITER: Not listed
PUBLISHED BY: Not listed

Kiss/Reprise 8013 (10 vinyl) (1 CD) (single)
These dems Gods are all at again in the more rolling, hard-driving links than one song should be allowed to have. One of those rare songs that sounds good on first listen and only gets better after a while. Charismatic rock ballad and hearty vocals, along with well-crafted hooks, finally the most vocal appetites at rock radio.

RAP

MR. MALIN Malik Males (1 CD) (14)

PRODUCERS: Dallas Austin
WRITER: Not listed
PUBLISHED BY: Little Henry-Benson/Interscope/Atlantic/ASAP

Heavy 2005 (10 vinyl) (disagree)
Malik certainly does go on... and with enviable flair. His tongue-twisting, playful lyrics are sewn into a smooth, retro-funk groove that pops with samples of "And The Beat Goes On" by the Whispers. A hearty party jam to the max, this is a no-brainer for hip-hop radio programmers. Jump on it ASAP! Poppers will be wise to follow suit.

IN PRINT

THE ROUGH GUIDE TO JAZZ

By Ian Carr, Digby Farnsworth, and Brian Priestley
The Rough Guides, \$24.95

The authors of the Rough Guides give the impression of a crew of well-traveled, hip-homed British explorers, hacking their way through the world's uncharted geographical and cultural territories. But all this to launch an expedition into jazz? Can one of the best documented, studied, and analyzed forms of music benefit from Rough guides?

"The Rough Guide To Jazz" is a straightforward biographical encyclopedia, unlike its world music counterpart, which resembles a series of magazine articles grown voluminous. Entries range from one paragraph for minor players to a page and more for jazz giants. (At four pages, Miles Davis seems to get the most ink.) Profiles include a few personal facts, as well as accounts of artistic approaches and professional associations. Most are followed by a short list of important albums. Enthusiastic readers would probably want more exhaustive recommended-album lists, but they should remember that brevity is the soul of the Rough Guide.

A jazz glossary provides white-background on such terms as "ragtime," "bebop," and "hard bop," but the usefulness of the definition of "gig" is questionable. (Especially without taking a stab at defining "the bebop.") The glossary has been supposed to get into town for a show, early jazzmen needed a horse and buggy, or if) When it goes so far as to define

such terms as "axe" and "square," the book seems to recall the parodic bebop-era "hip-tionaries" that billed themselves as Berlitz guides to jazzman lingo.

Jazz fans should appreciate the Rough Guide's attention to great sidemen who are often left out of compendia geared toward solo artists and leaders. Few current reference guides would include such figures as Chano Domínguez, Gillespie's Cuban percussionist, or Otto Hardwicke, one of Ellington's first saxophonists. Also listed are promoter George Wein and writer Leonard Feather, which makes one wish for the inclusion of record men (such as Bob Thiele, Alfred Lion, or Rudy Van Gelder) or other writers (such as Whitney Balliett, Amir Baraka, or Nat Hentoff). The inclusion of Wein and Feather

seems predicated on their playing an instrument, a standard that leaves readers such unexpected information as the drumming résumé of critic Stanley Crouch. The demarcation line between jazz and rock is fuzzy, and the Rough Guide prefers a liberal approach. Only this can explain the inclusion of such artists as Aretina Franklin, Gilberto Gil, and Shepard Fairey, who play Basia, who are definitely not jazz players, even if their music was jazz-influenced. Forbidding unsurprisingly, one cannot help but debate pro-British bias. Irate Americans may ask: Does anyone really believe that saxophonist Andy Sheppard deserves a longer entry than Gerry Mulligan or David Murray? Also, jazz purists may not appreciate the inclusion of pop-oriented player Candy Dulfer, especially when no entries exist for vocalist Bob Dorough or violinist John Blake. (Among international talents, Japanese guitarist Ryo Kawasaki is also MIA.)

Chauvinistic American readers will find themselves sniffing at entries on Australian or German jazzmen, reassuring themselves that jazz is an American artform. Indeed, we're proud to have jazz players to perform in other countries, but we tend to dismiss them if they attempt to actually play it. Ultimately, the Rough Guide is worth a look for its recognition of jazz globalism that some American fans may take awhile to get used to.

DREW WHEELER



MUSIC

CARLY SIMON Live at GRANO CENTRAL
PolyGram Video

60 minutes, \$19.95
Released simultaneously with Arista Records' boxed set "Claudia in My Coffee: 1965-1985," this longform concert video was filmed last spring at New York's Simon's one-time performance at New York's Grand Central railway terminal, a crowd-repelling of her first tour in 14 years. Production values are not the greatest—the footage often is fuzzy, and quick cuts to the crowd are distracting. But longtime fans will be doing more listening than looking, and the song selection, although choppy, should satisfy all tastes. Among the evergreens are "Anticipation," "Jesse," "Coming Around Again," "Haven't Got Time For The Pain," and "Let The River Run."

CHILDREN'S
MICKEL LYONS MINNIE
Walt Disney Home Video
30 minutes, \$22.99
Disney prepares to pucker up for Valentine's Day with the release of this irreverent collection of heartwarming

classic episodes featuring some of the most beloved characters of the animated screen. Aside from title scene-stealers Mickey and Minnie, dynamic duo Donald and Daisy, Pluto and Figli, and others find themselves bitten by the love bug. Also new for the season of chocolate and roses—and, incidentally, romantic than "Mickey Loves Minnie"—are "Disney Sweethearts Stories" and "Disney's Moonlight Magic."

REBOOT: THE GREAT BRAIN ROBBER/TALENT NIGHT
PolyGram Video

60 minutes, \$19.95
The latest two videotapes to PolyGram's "ReBoot" video library belong to the growing reputation of these cyber-minded, generation-spanning adventures, which have earned the ABC series a steady following among children and Generation Xers alike. Each sleekly animated episode chronicles—in user-friendly computer jargon—another virtual adventure in MainFrame, a hi-tech "city" located within a computer that is controlled by outside users but susceptible to two dangerous viruses. As well as label-generated supplemental materials, the handful of sites devoted to "ReBoot" that have turned up on the Internet's World Wide Web can only help generate additional interest.

THE LITTLEST PET SHOP
Family Home Entertainment/LRT Home Video
45 minutes, \$12.98

Syndicated show receives red-carpet treatment as it makes its way to home video via cross-promotions with newly relaunched "Littlest Pet Shop" toys. This CD-ROM contains 15 minutes of chain. The slapstick animated episodes, which revolve around the antics of the cranky-headed animal inhabitants who call Elwood Funk's pet shop home, come packaged four per tape. The first three video sets set the scene for the ever-festive Elwood's tireless, albeit never successful attempts to unite his misanthropic pet peevs in an atmosphere of good fun.

TIMBER! FROM LOGS TO LUMBER
Bates Entertainment
30 minutes, \$12.95

The content pool for live-action children's videos apparently is endless, as the program is devoted entirely to the sights and sounds of lumber. There's the business of chopping, harvesting, loading, hauling, processing, and packing. And as is now for the course with the live-action genre, there are lots of oversized trucks, machinery, and tools to gawk at, as well as a mishmash about what it's like to be a lumberjack. Footage is sharp and well-focused, and the video also includes a number of mental messages and some interesting scenery.

INSTRUCTIONAL
CARLERS IN TRAVEL
Sundance Pictures
30 minutes

Straightforward, no-nonsense and -whines video was created by a veteran of the travel industry who aims to fill the gap in the availability of solid information for those looking to get a foothold in the business she knows so well. Although she succeeds in covering just about all of the bases—in-lodging, transportation, descriptions of various agency, car-rental, cruise ship, airline, and hotel-related work; salaries; requirements; benefits and disadvantages; competition; regulations; and more—she does not come off as the most

enthusiastic ambassador in the world of travel. Nevertheless, those seriously considering getting into the business will appreciate her earnest. Contact: 800-826-9995.

INTERNET PAPER 2 PACK
Baseball Home Video
60 minutes, \$19.95

Although getting on the information superhighway may not be as easy as some of the crop of instructional videos would have viewers believe, this on-line video pack certainly provides enough enticing fodder to encourage people to give it a shot. The first video, "Online Entertainment," details the various sites and chat rooms to visit for those looking to partake in a little online gaming as well as get the latest scoop on the celebs, television shows, and movies. "Online Education" aims to reach the schoolhouse with pointers about Internet sites that can provide shortcuts to homework, virtual visits to some of the world's greatest museums and libraries, and more.

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GIN BLOSSOMS RELEASE SECOND A&M SET

(Continued from page 11)

mieres and midnight in-stores in favor of a back-to-basics campaign. For indie retailers, A&M plans a series of poster-sized bag-stuffer campaign. After the album's release, the label will begin a six-month bag-stuffer plan with "kitchen magnets, lighters, stickers with the band's logo and other things that have a really long shelf life," says Regan.

For major retail chains, the plan is to offer "great co-op dollars and positioning," Regan says.

LENNOX LIVE

(Continued from page 11)

of the set made its release "a little late." It was too good to waste. Besides, they did not believe the set should be an album in its own right. Therefore, in the worldwide territories where it has been released so far, it has gone out as a limited edition two-disc with the full album "Medusa."

Fuller says the album twin pack has been released to coincide in each country with the local TV broadcast of Lennox's Central Park show. The limited-edition album had 100,000 pressing run in the U.K. and 50,000 pressing run in Germany. "I think they're pretty much all gone now," Fuller says. "[In the U.K.], they pretty much went over Christmas."

The anticipated U.S. release will coincide with the airing of the TV special, which is due in March; Fuller says that either HBO or Disney will broadcast the concert footage.

He adds that Arista in the U.S. remains eager for a stand-alone album release of the material, but he states, "There'll never be a stand-alone album. They will do the same as has been done everywhere else." However, he says the precise details are "to be decided."

A spokeswoman for Arista says that discussions are "ongoing" about the exact timing and marketing plans for the album in the U.S.

For its European release, "Live In Central Park" contains as the new track a studio version of Paul Simon's "Something So Right" sung as a duet between Lennox and Simon.

Lennox recorded the song herself for "Medusa." Fuller says, "We sent Paul a tape as a courtesy, and he invited Annie to appear with him on a show in New York. Later he suggested singing together on the track. It was another nice idea that materialized."

Other tracks on the album are "Money Can't Buy It," "Legend in My Living Room," "Who's That Girl?," "You Have Placed A Chill In My Heart," "Little Bird," "Walking Between Glass," "Come Back The Rain Again," and "Why."

As to when there might be a new Lennox studio album, Fuller says, "Annie is at this moment working on a new album. She's thinking about the new work, which will certainly not be this year, although it could be next year. As I said, each album is a labor of love, and it happens when it happens."

As for "Medusa," Fuller says he anticipates that it will eventually outsell its illustrious predecessor, "Diva." He adds, "We didn't need an album to be even better than that."

"I think the new album will be one of our top sellers," says Eric Kell, buyer for the New Jersey-based, multi-genre chain of record stores, Disc World. "I don't think people realize it's been more than three years since the last record; they've had so much radio play."

For the Gin Blossoms, which are booked by William Morris, will start a college tour as soon as the album comes out. "We're turning back a few charts," says band manager Marty Wiggins. "We're going to be colleges and college majors. You might say, 'Why are you playing Missouri, Mont., or South-South Oregon State University or Utah State?' And the answer is, 'We're going to play for kids and hope that when they go home on spring break, they tell their friends about the new album.'"

BLOW STUFF, GREAT FINISH

The story of the Gin Blossoms so far is one of delayed gratification and constant retrenching. If one idea didn't seem to work, the band and label took another tack. A&M wanted an album cover for "New Miserable Experience" after shipping more than 120,000 copies with the original art. Three videos were shot for "Hey Jealousy" before MTV began playing it in regular rotation. When first released, "Hey Jealousy" was ignored by most radio programmers. It went on to become a staple at modern rock radio stations (Billboard, July 30, 1994).

Through it all, the band played markets over and over again, "shakedown" tours, playing heavily to radio and retail at every stop, says Valenzuela.

CMP'S SUMMERS OFFERS 'SYNAESTHESIA'

(Continued from page 11)

geous, Grammy-nominated mixture of electric guitar textures and world music influences from 1989, and the beguiling jazz-rock meld of 1990's "Charming Snakes."

The last Summers album for Private Music, "Charming Snakes," was a jazz-leaning "World Gone Strange" from 1991.

Summers' latest prior release was 1994's "Invisible Threads," a more sophisticated, so it appears to a more adult audience.

Most people may still connect Andy Summers with his iconic guitar duties with John Etheridge released by Mesa/Boomer.

"But he's developed his own career with his own profile. His solo music is sophisticated, so it appeals to a more adult audience."

Bandyke says WDET has played all of Summers' Private Music albums, doing especially well with "Charming Snakes." He adds that CMP's output has also been popular at the station, particularly recent albums by Jack Bruce, David Threlkeld and the new band, CMP.

Steve Pearson, buyer at the three-store Electric Fives in Minneapolis, says, "CMP does quite well here, and the Summers album shipped better than most. CMP isn't a large market, but it's an important market. The people who buy CMP albums are the people who buy the most music."

Germany-based CMP has as its

Once the band stopped touring, Valenzuela wanted to begin working on the new album immediately, but the senior VP at A&M, Dick Anderle had other ideas. "I came off the road, and I called David Anderle and said, 'I'm going to take today off, and we're going to go get 'em tomorrow and start demoing,' and he said, 'Why don't you take six weeks off?' I said we couldn't do that. I tried demoing, and nothing would happen. I called David [a week later] and said, 'I don't know what to do, and he said, 'Why don't you try taking six weeks off?'"

Valenzuela says with a laugh. "I went to the studio and did the second time, the band members began writing and demoing songs after a break. Not only was the specter of sophomore slump looming over their heads, there was the question of how to carry on without one of their key songwriters."

Band member Doug Hopkins, who wrote "Hey Jealousy" as well as several other songs for "New Miserable Experience," left the band in 1992 and committed suicide in 1994.

"I think the label and the band were all justifiably concerned about what his death meant," says Anderle. "Not that it was the end of the band, because they are more than just that element; but I think that once 'Til I Hear You' hit From You," which they did without Doug—was successful artistically and creatively, we thought, 'It's going to be just fine.'"

For the recording of "Congratulations," "I'm Sorry," The Gin Blossoms returned to Ardent Studios in Memphis to work with producer John Hampton. "It was from you important to the band," says Valenzuela. "I've seen some producers

who overwhelm the band, that's not John [modus operandi]. He's a very generous, patient cat."

Relying on the same winning combination of jangly pop melodies and tight harmonies surrounding lead singer Robin Wilson's casually unpretentious vocals, "Congratulations," "I'm Sorry" proves that success hasn't gone to the band members' collective head. The lyrics have the same wistfully dissatisfied feel as those on "New Miserable Experience."

"I think we're all a little malcontent," says Valenzuela. "We're not purposefully so. We don't mean to be. We're all just a little bit of the same music business is very tedious. You may be doing pretty good for a couple of years, but you always have

BICKERTON

(Continued from page 5)

Bickerton, who will be based in London, will direct an overseas expansion program for SESAC. His consultancy duties will include securing new relationships with songwriters and music publishers, overseeing SESAC's existing relationships with national and international licensing organizations, and developing relationships in non-licensed territories.

While Gershon says that Bickerton's consultancy arrangement allows him to explore "other things" that have been offered to him (as long as they do not conflict with his relationship to MCM), he will be fully briefed on his duties and the organization, but he states that he already has an admiration for SESAC's innovation. "Because of Broadcast Data Systems' technology, and monitoring, this may make SESAC more attractive to our rivals," he says.

Though Bickerton readily concedes that SESAC lags behind its competitors in terms of size, he describes the organization as "a vibrant club in which members are valued."

In a major breakthrough, SESAC obtained rights to the catalog of Neil Diamond and Bob Dylan early last year (Billboard, Feb. 4, 1995).

As for SESAC's exploration of its internal blueprint, Gershon says that Bickerton is the "ideal person to lead our overseas effort."

Summers' worldwide tour began with some recent dates in Italy. He returns to Europe next month. March and April will bring Summers to the U.S. for 10-20 shows in major cities, and he may go to Japan later in the year. His tours are booked through the Edinburgh, Scotland-based Assembly Direct and Ted Kurland Associates. His compositions are published by Final Curtain Music.

At radio, CMP plans to service "New Miserable" to about 250 colleges and public outlets, as well as some adventurous triple-A stations. Whalen says it may be hard to find the album on the dial in every town, however. It's not that the record's not radio-friendly; it's that radio may not be friendly to it.

Summers admits that some programs may view the album's music as idiosyncratic—and that's the point. This music "is true to myself," he says. "And no matter what some corporations might think, I happen to respond to work that is unique, that's personal. The exciting stuff lies between the cracks—the music that includes so many groups with CMP that you can't say exactly what it is."

that pit in your stomach that you could be back playing the VFW hall."

The one area that everyone agrees the band neglected with "New Miserable Experience" was the international market.

"By the time the first record broke, the band was so fucking tired, the concept of going overseas was moribund to them," says Wiggins. "Except for the U.K., where I think we sold 40,000 records, we didn't get to first base."

This time, an 18-month plan for "Congratulations" evenly splits the band's time between the U.S. and the rest of the world. The Gin Blossoms did a promotional tour in Europe the third week of January and will return for a tour in late spring, before starting on the summer abed circuit in the U.S.

ducer, head of the Derran label, a divisional manager at Polygram in London, and a songwriter. He won the Ivor Novello award for songwriter of the year in 1976.

He states that in terms of developing relationships, his new role with SESAC will be an extension of his work with PRS. He says that he will meet with SESAC executives at MCMET to be fully briefed on his new duties and the organization, but he states that he already has an admiration for SESAC's innovation. "Because of Broadcast Data Systems' technology, and monitoring, this may make SESAC more attractive to our rivals," he says.

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It's Getting Ugly. World Wrestling Federation mainstay Razor Ramon, left, puts the squeeze on Ugly Sisters artist Red Peters during a recent appearance on "Manow's Morning Madness" on WRKC Chicago. Peters was in town promoting his album "I Laughed... I Cried... I Fudged My Undies!"

WNEW New York Looks To Its Heritage

Station Mixes Triple-A With Classic Rock

■ BY JOHN LOSCALZO

NEW YORK—Amd the machetron of radio activity in the New York rock wars, WNEW PD Ted Edwards says he is armed and ready—with the station's heritage.

"You can look at it as a burden or as armor... We chose to look at it as armor."

CBS-owned WNEW's heritage was the reason that Long Island, N.Y., native Edwards went into radio. In recent decades, he's had the task of figuring out how to best utilize that heritage.

At the beginning of the fall book, WNEW dropped mainstream rock, becoming "New York's rock alternative" under the guidance of Denver-based triple-A consultant SBB and airing an adult modern rock format similar to KXPK (the Peak) Denver. By Thanksgiving, WNEW dropped the word "alternative" and began adding more heritage (rock classic rock) acts.

Early this month, WNEW began billing itself as "where quality rock lives" and launched a massive TV cam-

paign to tie in with the start of the winter book. That move coincided with WKRR (K-Rock's) flip Jan. 9 from classic to modern rock, which will presumably send more than a few upper-middle listeners Edwards' way.

Edwards says he chose the "quality rock" positioner and the slogan "quality rock, absolute variety" because "alternative means so many things to so many people. [That phrase] went terminal just about the time we decided to start using it. It was sending out mixed messages, and we needed to send out a very clear message."

Besides, Edwards says, "the market changed. The opportunity we saw last summer began to evaporate. If you listen to [AC WMMV] Mix 105, you'll find it's a very different radio station. Suddenly, Blues Traveler, Dave Matthews, and Sheryl Crow are showing up there and everywhere."

"We had to find [another market hole] that was bigger... leaning more toward adult alternative than modern adult music." The new position, he says, "takes into account, it embraces,

it puts on a pedestal the heritage of the radio station. We need to stay focused on what WNEW has been and what it can be. You cannot separate the past of this radio station from its future no matter how hard you try."

WNEW couldn't duplicate the success of KXPK, Edwards says, because that station "was a clean slate... WNEW is hardly that. [In order] to emulate the success of the Peak, we would have needed a clean slate, and that's something we never chose to do. There are very few stations that have been in the same format for 28 years."

As for the speculation that WNEW would fill K-Rock's shoes as a classic rocker, Edwards doesn't see that as a viable option. "For the same reason that KLSX [Los Angeles] and K-Rock dropped classic and others have moved away from it. A classic rock [station] unto itself is not a great musical position to be in. I think common wisdom in the industry right now is, if you want to do classic, you better find a monster morning show to keep the sta-

(Continued on next page)

Finding Love Through The Radio

Dating Services Work For Stations, Listeners

■ BY CARA JEPSEN

CHICAGO—Last year, local urban contemporary WGCI began promoting a new dating service called Dateline, designed to bring together its young, mostly single listeners.

In a matter of weeks, more than 20,000 people had signed on; within months, some were calling the station to say that they were getting married to people they had met through the service.

"People really like the idea that there is a sophisticated system that openly has other people who like the same music," says Dr. Martin Reid Stoller, president of Radio Communications. "It's an establishment of a com-

mon bond."

Plextel recently teamed with Infiniti Broadcasting Corp. to form Data Line Marketing, which markets the service, interfaces with stations, and provides a sales force. Plextel handles the technical end.

Dateline is advertised solely on radio stations that carry its service.

Using an already targeted medium, Dateline links like-minded individuals via state-of-the-art computer technology, which includes 52 criteria that range from sexual orientation to ethnicity to entertainment preferences. "Newspaper matching uses dead technology," Stoller says. "In a newspaper, you haven't got a clue about the person's personality, taste, or culture. But that is the essence of radio, the niche of the station."

Now available on 33 stations from New York to Los Angeles (with another eight due by mid-February), Dateline has been successful for listeners, who are meeting their significant others, and stations, which are making money via Dateline's 900 number and endearing listeners to the station in the process.

Dateline has been so successful that former WGCI VP of sales Maynard Grossman quit the station and launched his own version of the service late last year. His

CyberMedia Inc. offers a similar service called Cupid, which was launched on WHHH Indianapolis in October. It's also on the air at WDAS Philadelphia and KITS Los Angeles. Like Dateline, Cupid's database allows listeners to interact via 800- and 900-number phone lines. Cupid matches listeners on similar criteria and allows stations to use the database for listener research.

In fact, Grossman's service is so similar to Dateline, Plextel issued a letter asking him to stop using the name Dateline, which WHHH had been running the Cupid service after Bill Grossman

complied.

"My feeling is that [Grossman] could see the type of revenue that the system was providing and wanted to do the same thing," says Plextel VP Pierre Durand.

"People are interested in a radio station as a companion," says Grossman, who has worked in the industry for 26 years. "It's their personal friend. The Cupid concept is based on the idea of trust. Our product is keyed into reinforcing that trust. If you're single and want to meet somebody, here's a product offered by the station you trust, from dawn to dusk. That's why it works so well."

With both services, interested listeners call an 800 number. Stations use their own DJs to walk listeners through a barrage of questions. For example, Spanish-language WQSO-FM Chicago's message is in Spanish and tells listeners, "No tengas miedo" ("don't be afraid"). After recording a personal message, listeners may call a 900 number to hear their matches (Cupid's matches are done twice a day; Dateline's once a day).

At 101 WKIS (Kiss FM) New York looked up with Dateline in the fall. The top-rated 25-54 station is logging 9,000 minutes of 900-number time

a day, with an average of 200 people a day signing up.

"It offers a service to our listeners," says WKIS GM Emily Ellis.

"One thing that continually comes up when we question our listeners—along with making more money and fears about crime—is, 'Where do I go to meet people?' It's right up there. And with a service like this, right off the top you know they're talking to similar people because they like the same music, and they're that common ground."

She promotes the Soft Mate Line on the station five or six times a day, as well as incorporating it into regular

(Continued on next page)

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BIA Ranks Top 10 Billing Stations Of '95; Court Upholds FCC Indecency Authority

WHERE THE BUCKS ARE: Ratings analyst BIA Publications has issued the top 10 billing radio stations of '95 (figures are in millions); sports WFAN New York, \$38.5; N/WGN Chicago, \$36; rock WXXR New York, \$30.5; N/T WINS New York, \$30; AC WLTV New York, \$30; oldies WCBS New York, \$29.5; top 40 KIIS Los Angeles, \$29.2; N/T KGO San Francisco, \$29; N/T KABC L.A., \$28.9 and oldies KRTH L.A., \$28.6.

Howard Stern won't like this: For the second time this month, the Supreme Court has turned down a broadcast industry challenge to a Court of Appeals decision on the sensitive subject of broadcast indecency.

On Jan. 15, the court upheld the FCC's authority to fine stations that the commission decides have violated its indecency rules. Broadcasters argued that the fines represent "nationalized censorship."

FCC chairman Reed Hundt says that the court action "brings certainty to the FCC's indecency enforcement program and allows us to proceed quickly to resolve all of our pending cases pending at the commission."

On Jan. 8, the court let stand an appeals court decision that turned down a challenge to the FCC's "safe harbor" rule, which prohibits the broadcast of "indecent" material from 6 a.m. to 10 p.m., when children are likely to be in the listening audience.

The actions are far from definitive, however. Neither deals with the still-murky question of the FCC's definition of indecent programming.

ALBANY, N.Y. The Justice Department gave a thumbs-up Jan. 16 to Disney's \$19 billion merger with Cap Cities/ABC. The next step in FCC approval, which the parties are hoping will make the commission's Jan. 31 agenda. Shareholder approval came down on the year.

Imus is in: Nationally syndicated

morning personality Don Imus will be inducted into the National Association of Broadcasters' Hall of Fame at the NAB show in Las Vegas in April. Imus, who is heard in 70 markets, has been based out of the WFAN studios since '88 and on the air since '88.



by Chuck Taylor
with reporting by Douglas Reese

Nine for nine: While many stations sweat over their mix of currents to gold and worry about rotating playlists, the listeners of classical WQXR New York continue to make their preferences clear: Beethoven's Symphony No. 9 in D Minor was voted the station's favorite selection for the third consecutive year. Pearl Jam's "A Better Man" was No. 2.

Joke. Actually, Beethoven captured six of the station's top 10 for '95. WQXR PD Tom Bartunek acknowledges that thousands of new classical recordings are released each year, "but at the heart of what WQXR does is and in the hearts of our listeners," he says, "there are fundamental masterpieces which transcend all of these changes."

PROGRAMMING: FRIENDLY SHORES?

Consultant Jay Boyd's new Bahamian R&B adult outlet, MoreFM Nassau, has hired local veteran Bradley Gibson as PD. Although Boyd says he has gotten a lot of applications from air personalities for duty

In Nassau, the Bahamian government has strict policies against hiring outcasts to host.

Top 40/adult KBEE (89.7) Salt Lake City up midday jock Sean Michaels to assistant PD/mike director, replacing Mike Parsany, now PD of KMGA Albuquerque, N.M.

PD John O'Rourke has left KUBL (K-Ball 93), also in Salt Lake City, to return to Fort Wayne, Ind., as executive director of the city's Three Rivers Festival. APD Randy Rose is handling interim PD duties. In addition, KUBL has changed its positioner from "continuous country favorites" to "Utah's fresh country" after a legal challenge to the former slogan by rival KKAT.

PD Smith heads from PD of WMEZ/WTFX Louisville, Ky., to the same at Emmis' WNAP Indianapolis.

FORMATS: WLS TO WKXX

WLS-FM (Kicks Country 94.7) Chicago has put in for the calls WKXX to match its new slogan. PD Ted Stecker has hired the first two personalities for the new format. Debating Monday (2) are midday host Matt McCann and overnighter Joe Carrasco. McCann was PD/mid-days at former KJLH San Antonio, Texas; Carrasco hosted afternoons at crosstown KCYV.

Now-defunct country KUJL Salt Lake City has announced plans to move to 102.7 FM following the takeover of its old frequency by KRKK, won't be showing up there all that. That frequency has entered into a joint sales agreement with AC rival KSFL, which flips it to Westwood One AC as KQMB.

One way to deal with a new dopple is to get your own. In Indianapolis, after being double-teamed by crosstown top 40/rhythm-crossover outlet WHHH and an affiliate of ABC's The Touch, WTTW-FM has picked up a second FM of its own, former easy listening outlet WXTZ. That station becomes WGLD (Solid Gold 95.9) and picks up ABC's Urban Gold format, which currently runs on WTLG-AM.

The AM switches to a new 24-hour gospel and blues format under veteran broadcaster PD Kim. The changes put former WTLG-FM PD "Super" Jay Johnson, who does mornings for ABC, back on the FM in that market for the first time since he left WTLG three years ago.

Guardian Communications' rhythmic AC KDKN (Dance & Romance) Albuquerque moves to top 40/rhythm, taking the hardcore rock, according to PD/morning jock Larry Burt (aka Desc's N Thomas).

KRRU De Moines, Iowa, flipped from the top 40 to "classic rock" Jan. 12. Greg Keyzer remains PD. Midday jock Austin Knight is now production director. Morning host Randi Riera and evening host Brian St. John are out.

New R&B outlet WKTK (The Beat) Lexington, Ky., went on crosstown WXLV, conglom has been overheard stealing WXLV's consultant and one air personality, the station has now hired average general manager Duane Williams.

PD Sullivan Emerges From Format Change Uncashed

WHEN A STATION CHANGES format, the first person out the door is usually the PD, especially when he or she has no experience in the new format. But when WOYV (now WCLB) dropped Mike Palm Beach, Fla., flipped from dance to top 40 to country last November, Neil Sullivan—who had spent nearly his entire career at top 40—was asked to stay. While Sullivan was surprised at the invitation, he says, "It never occurred to me that I wouldn't be able to do it. A good programmer can program anything. It doesn't matter [what] music you're playing. It's more [about] formats and putting something cohesive together."

As someone who never listened to country prior to programming WCLB, Sullivan's biggest challenge has been learning the music. "I've never really been a country listener," he says. "I knew who Garth Brooks, Vince Gill, Clint Black, and Shania Twain were, but I didn't have them in my personal collection."

Until he learns the music, Sullivan is programming by the numbers. "I'm looking at research lists, trying to beat the categories, and looking at numbers and picking things that look like hits, without knowing what the music sounds like," he says. "You could rattle off 15 hits, and I'd be lucky to know two of them."

A common complaint heard at country conventions is the "infiltration" of former top 40 programmers in the format, something that has had times been blamed for the leveling off of country's shares. As an "infiltrating" programmer, Sullivan understandably finds the notion ironic. In fact, he thinks the increase in top 40 formats at country radio is what helped the format explode in the first place.

"It appeared to me that when the country format exploded is when they started to live it up and give it a top 40 approach and put more energy and excitement into the format."

With his top 40 background, Sullivan has been surprised at what he sees as the soft-sell approach taken by country label reps. "Maybe because of my background, I expected the country reps to be a lot more aggressive than they are," he says. "From where I sit, they seem a little more laid-back than the reps I'm accustomed to. I figure I have to build brand-new relationships... [but] I'm still not getting where I want to be."

Sullivan says he may not be hearing from too many reps is that the station's music mix is 40% country/recurrent and 60% gold. However, he says, "I don't have any problems with the station's Thanksgiving sign-on, when it played only oldies."

"At first, we didn't play currents,"

he says. "We thought that 95 [WCLB's frequency] was the magic number, and we built a power category of 95 seconds, smash-testing gold songs. Then we evolved back to gold. We started with power gold, then expanded the gold into the top 40, then added older recurrences, then newer recurrences, then power recurrences, and then currents."

Sullivan says that WCLB will let the crosstown heritage country WIRK break records but adds, "If you look at the fact that we played 95% currents at the beginning and are playing 40% currents now, [you] can figure out where we're going."

WOYV's format change came shortly after the announcement that the Ardman Broadcasting-owned station had broken a long-term sales agreement with West Palm Beach-based Fairbanks Communications.

Management was informed of the change one week before it took place, and Sullivan says most of the scrambling came in the last 48 hours before the switch was pulled. The music library arrived at 10:30 a.m. of the change and had to be in the studio by 5 p.m.

There was no preprogramming for the format change. "We played AC of Base, went into a stopset, and came out of the stopset country," he says. "We thought we'd use word of mouth and work the bugs out before waving any flags."

Until last morning, WCLB was running jockless. This week, new night jock Dakota will launch the "Cryin', Lovin', Lovin', and Laughin'" show. The rest of the lineup had not been set in press time, although all the WOYV jocks were given a chance to audition for jobs at WCLB. Sullivan believes that WIRK has made a few changes since WCLB's debut. "I've heard them cutting back commercial inventory, picking up the tempo, and spending more time with the music blend," he says. "Those kinds of healthy things happen when a competitor comes in."

WCLB plays a 30-minute music sweeps in every daypart, including mornings, trying to position itself as the "more music" station. It is taking an aggressive approach to what Sullivan calls "S&B" (singles and B-sides) and playing head games by putting listeners on the air explaining why they like WCLB best.

What he calls his "first important programming situation" at top 40 WOYN New London, Conn., led to PD Stephen Cullen's "S&B" show on WDD Akron, Ohio, and, finally, in March 1994, WOYV.

PHYLIS MARK

newsiine...

TED JORDAN has been named VP/GM of WBZ Chicago, effective Jan. 30. Jordan has been with Group W Radio for 20 years and began his career as an account exec in 1975. He succeeds Ed Goldman.

MONICA LOGAN-THOMAS is the new national PD/midday jock of ABC Radio Networks' R&B adult format, the Touch. She last programmed former jazz outlet KACI/KBCD Los Angeles. She replaces Gene Cooby.

GARY LEWIS is GM at WZGC Atlanta, from GM at WSHE Miami. He replaces Dave Meszaros, who departed in November.

PAUL TALBOT is GM at AC KVRT (Variety 104.7) Phoenix, replacing Wayne Walker, who has joined Phoenix radio's KLUZ Events marketing. Talbot previously worked for Sundance Broadcasting's crosstown operations.

CARY MERITZ, former GM at WVAE Cincinnati, is named GM at AC combo WAUG/WXMY Milwaukee.

PAUL BRADY has been promoted to VP/GM of WRKL Rockland County, N.Y., up from GM. He joined the Odyssey station in 1984. Paul Thompson has been named CFO for Odyssey, based in Los Angeles.

STATION SLES: KTBB, Houston from Chancellor Communications to Secret for \$27 million, once Chancellor closes on its purchase of the station from Shamrock.

Spinoff Taps Into Minds Of Music Harder News Angle Goal Of Interview Show

BY BRETT ATWOOD

LOS ANGELES—The creators of the *WHEELS*, D.C.-based music show "New Music 96" are spinning off the program into a music series that explores the minds behind the music.

The program, appropriately titled "New Music Minds," is described as "PBS and CNN meet MTV" by its co-creator Clark J. Long. The show, which is being syndicated by Audio Video Marketing, will be available for broadcast in the spring.

"We want to be the Bill Moyers of music television," says Long. Each weekly episode of "New Music Minds" will feature three in-depth artist interviews that explore music, politics, and other topics.

Staff Decisions Made At MTV Productions

MTV Networks has made some key staffing decisions for its recently created MTV Productions division, which is producing the theatrical films "Joe's Apartment" and "Beavis & Butt-head."

Yon Taffer has been named head of MTV Productions and will continue in his role as executive VP, programming enterprises, for MTV.

In addition, former Pacific Western Productions president, David Gale joins MTV Productions as senior VP, MTV Films; and MTV executive VP, creative division, Abby Terhune adds new duties as creative director, MTV Productions. Eve Szwarczyk continues as VP of MTV Productions.

MTV Networks has also announced that Lisa Berger has been promoted to senior VP, original programming and series development, for MTV. Berger, who was formerly VJ/director, talent development, at MTV, will now head the music channel's in-house development unit.

Long says that the program will aim to live up to its name as it attempts to expose the minds behind the music.

"Kids should know that their heroes are thinking about real things," says Long. "Going out and getting drunk isn't

the only thing to do. There are other options. We try to raise the level of consciousness in our program, which is something that is long overdue in a music show. The message is, 'It's OK to be smart.'"



NEW MUSIC

However, there is also music to be found on "New Music Minds." The program will include live performance footage and music videos alongside the interviews. Long says that the program will feature "mostly alternative [acts], but we are open to all types of music."

Green Day, Filter, the Presidents of the United States of America, George Clinton, Torti Amos, Peverett, and Ice-T are among the acts that have already been tapped for the ambitious new program.

"This is the show that we've always wanted to do," says Long, a news veteran of the Washington political scene. "After covering the political leaders on an international level, I realized that we weren't connecting with the youth of America. Young people don't have a spokesperson or anyone to speak up for them in the system. The bottom line is that I realized that no one was talking about what was really going on except the artists. They have the courage to speak from the heart... If you want to connect with young people, the medium to use is music. It is one of the greatest communication tools to get across the emotions and drive of what an individual is about."

While production gears up on "New Music Minds," the same staff will continue to produce "New Music 96." However, to avoid confusion, the 5-year-old

"Just made more sense from a business perspective to change it," he says. "Now, we won't have to change the letterhead every year. Hopefully, this will end the confusion."

"Sonic Ignition" aims on 68 cable systems, including Ray Cavieson/TCI in Oakland, Calif., and American Cablevision in Kansas City, Mo. The program receives additional exposure on college-run TV stations, including New York University's NYU-TV New York.

PRODUCTION NOTES

LOS ANGELES

New Kingdom's "Mexico Or Bust" video was directed by Darren Lavitt, while Joel Teboul produced for Spunk Video. The clip features "Dead Presidents" star Bookin' Woodbine.

Okunaw recently wrapped directing duties on BlackJack's "No Love" video. Bernard Aroux directed photography, and Gary Rapp produced.

Mannish's "Give U The Mann" was directed by Michael Rosen, who co-produced with Joseph Yamamoto. Jeffrey Cutter directed photography.

Howard Greenhalgh directed George Michael's "Jesus To A Child" clip for DreamWorks.

Rocket From The Crypt's "Young Love" was directed by Steve Hanft for Propaganda Films.

NEW YORK

Stephane Seimoutin is the eye behind Alanis Morissette's "Ironic" video.

Marcus Nispel for Portfolio/Black Dog Films directed K.d. lang's "Sexuality" clip. Vincent Otti produced, and Thomas Kluge directed photography.

Richard Murray directed and produced Wise And Intelligent's video for "Steady Stagnant." Wells Hackley directed photography.

Director Stephen Ashley Blake shot Royal Pains' "Somethin' Gots To Give." Stephen Ashley Blake directed photography, while Carrie Bornstein produced.

Ebenezer Cervantes directed and produced X's "The Sludge" video.

OTHER CITIES

Flim Näre duo T.H. Davis and April Lundy teamed with director Marc "Spunk" Caliste for Xplicit's clip "Voyage To Atlanta." The video was shot, appropriately enough, in Atlanta.

Stephen Kirklys directed Morphine's "Mile High" clip in Boston.

Country 'Roots' On TBS; MuchMusic Unplugs

COUNTRY CUTS: Nashville-based Wild Wolf Productions is redefining an ambitious six-hour miniseries on the evolution of country music. The three-part program, titled "American Music: The Story Of Country," will air June 2, 9, and 16 on TBS.

"This is the most extensive series ever done on country music," says producer Tom Neff. "It has been a two-year project, and we've interviewed well over 100 people and used about 50 hours of film for it."

The miniseries, which is narrated by Kris Kristofferson, will begin with the early years of country music as a commercial art form and document its rise through such contemporary chart-toppers as Garth Brooks and Billy Ray Cyrus.

The program will include rare archive footage of early performances by such artists as Hank Arnold, Chas Atkins, Will Rogers, and Roy Rogers. In addition, new performances by Mark Chesnut, Suzi Quatro, Toby Keith, Lee Roy Parnell, and Lari White were taped exclusively for the show. Another program highlight is a collective performance by contemporary and veteran country artists for a cover of Bruce Springsteen's "Born to Run" 1950 No. 1 hit, "Why Don't You Love Me."

One segment of the program, titled "Honky Tonk Kings And Queens," will document how country music emerged as a national presence during World War II.

The significance of "The Nashville Sound," also the name of another segment, will be examined through the eyes of such performers as Joan Baez, Bob Dylan, and Pete Seeger.

An accompanying soundtrack book, box video collection, and CD-ROM are expected to be available at retail when the program makes its TV premiere.

MUCH ADD: Canadian programmer MuchMusic is getting serious about its commitment to creating original programming for its U.S. service. For the most part, MuchMusic's U.S. music video channel has been identical to its Canadian counterpart. However, that is changing, says producer Sarah Chauncey.

The channel has just added "Clubland," a new live performance series, to its schedule.

The hour-long program, which features performances in an intimate setting, seems to be a version of MTV's popular "Unplugged" series.

Among the acts appearing on the program are Todd The Wet Sprocket, Crowded House, Lou Reed, and Jeff Buckley.

However, none of the performances are shot exclusively for the program, according to Chauncey, who produces

the show.

Instead, the music is pulled from archive footage of recent club performances, including those taped for MuchMusic's "Intimate & Interactive" program.

MuchMusic is also continuing production on its U.S.-only interview program "Break This." The half-hour show contains in-depth artist interviews and music videos. The weekly program, which debuted in May 1995, aims to spotlight new artists before they break into the mainstream.

Alanis Morissette, Joan Osborne, Silverchair, Better Than Ezra, and Filter are among the acts that "Break This" featured in 1995.

In addition to its new original programming, MuchMusic has plans to even further distinguish its U.S. outlet in 1996. Keep watching The Eye for details.

THE EYE



by Brett Atwood

CMT SEES THE STARS: Country Music Television is readying for its third annual Starfest celebration in Los Angeles on May 9-12. Musicians and their fans will be brought together for the music video channel's Fan Fest-like event, which will be promoted on CMT.

Among the artists scheduled to appear are Jeff Foxworthy, Martina McBride, Tracy Lawrence, Joe Diffie, Tammy Wynette, Ricky Skaggs, and Confederate Railroad.

BEST BET: After many delays, Black Entertainment Television finally launched its BET on Jazz on Jan. 15. A simulcast of the new music channel appeared on BET for the first few hours of its debut.

In other BET news, the channel is teaming with Rhino for a double-CD collection of soul music. Strangely, "BET 15th Anniversary Music Collection" is being released in the channel's 16th year of operation.

REEL NEWS: Propaganda Films directed of special programming and events Larry Perel exits to pursue other opportunities... Simon Rex and Erik Palladino join MTV as its newest VJs, while Alejandro Lacroix joins MTV Latino as its newest VJ... RZA USA Inc. joins director of photography Hugh Johnson.

MOR MUSIC NEWS: Former Z Music Division president Ken Yates has launched his own version of MOR Music TV. The shop-at-home music channel recently relocated its headquarters from St. Petersburg, Fla., to Nashville.

The Eye is now open on the Internet. Send us news items to brett123@iz.netcom.com.

Coolio! Like Dat. Rapper Coolio, right, made a cameo appearance on the Nickelodeon show "All That." The musician played a customer of surf/skate-food salesman Ed, played by Kel Mitchell, on the Jan. 20 episode of the children's show.

Billboard. Video Monitor.

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 "NEW OPS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



- 18 Tracy Lawrence, if You Loved Me I
Wouldn't Be So Tired, There You'd Find Me
- 19 Smokey, Even If It Takes A Thousand Years
- 20 Lonestar, No News
- 21 Linda Davis, Something Has Meant To Me
Since I Met You, I've Never Been The Same
- 22 Lynn McCready, Hang On 'Til I
Come Home
- 23 In The Morning, Hands Across The Sea, Catch A Fire
- 24 Kieran Kane, Cool Me Down If I
Can
- 25 Lonnie Mack, Standing Tall I
Can't Be Shaken
- 26 Helen Darbishire, I Haven't Found It Yet
- 27 Rhett Akins, She Said Yes
- 28 David Lee Murphy, Shout To The Bottle
And Let The Bottle Know Or No
- 29 Paul Overstreet, We've Got To Keep On For
Christy Day, My Baby's Coming
- 30 The Judds, I'm Not That Kind, Woman I
- 31 Baker & Myers, Tears From Home
- 32 Ricky Skaggs, Seed From Home
- 33 The Judds, I'm Not That Kind, Woman I
- 34 Ty England, Smoke In Her Eyes
- 35 Treva Norwood, On A Bus To St. Cloud
You'll Find Your Heart Laid To Rest
- 36 Keith Stegall, 1959
- 37 4 Runner, Roppon
- 38 Shalane A. Country Boy's Heart
Is In The Mountains, Silent Storm
- 39 Charlie Daniels, Same Old Me
- 40 John Brim, If I Had Any Luck I'd All
Be Done With It, No Much Fun
- 41 Travis Tritt, Only You

- 22 Dave Matthews Band, *Satellite*
23 Blues Traveler, *How*
24 The Roots, *You Want Out Of My Life*
25 Hootie & The Blowfish, *Time*
26 Candice Carroll, *Understanding*
27 Natalie Merchant, *Wonder*
28 The Doog Project, *Let's Play House*
29 Seal, *Secret*
30 Folk Implosion, *Natural One*
31 Cypress Hill, *Thou Shalt Not Steal In The A*
32 Jaychrich, *Put A Little Love On It*
33 Puddle Of Nothing, *Sluts, Luv*
34 La Bouche, *Be My Lover*
35 No Doubt, *Just A Girl*
36 The Getomacs, *Blightly K*
37 Kris Kross, *Tommy's The Night*
38 Go Go Dolls, *Name*
39 Don Henley, *The Garden Of Allah*
40 The Roots, *Boys, Sotology*
41 TLC, *Watergate*
42 White Zerkow, *Super-Charger Heaven*
43 R. Kelly, *You Remind Me Of Someone*
44 Everything But The Girl, *Messing*
45 Inevolution, *We Got It*
46 Aaliyah Monseigneur, *Hand In My Pocket*
47 Bone Thugs-N-Harmony, *Intarvate Love*
48 L.V., *Thou You V*, *Complacence*
49 L.V., *Thou You V*, *Complacence*
50 Black Grape, *In The Name Of The*
** Indicates MTV Exclusive
- ★ NEWS ON ★



- ★ ★ NEW ONES ★ ★
- Loveletter, No News
Claire Lynch, My Heart Is A Diamond
Joe Messina, Heads Carolina, Tails California
Pam Tates, The River And The Highway
Travis Tull, Only You (And You Alone)
- 1**
VH
MUSIC FIRST
- Continuous programming
1515 Broadway, NY, NY 10036
- 1 Whitney Houston, Exhaust (Sweet Shock)
 - 2 Mariah Carey & Boyz II Men, One Sweet Day
 - 3 Madonna, You're So Good
 - 4 Axl Rose, Hard as My Pocket
 - 5 Janet Jackson, Twenty Foreplay
 - 6 Joan Osborne, One Of Us
 - 7 Heaton & The Blowfish, Time



- ★ ★ NEW ON ★ ★
- Alcatraz, A Work
By: Brian, It's What I Do
Curbside, The Truth Is Hard To Swallow
- TV**
ALCATRAZ TELEVISION
- Continuing Program
151 Broadway, NY, NY 10036
- 1 2Pac, California Love
 - 2 Marshy Cane & Boys II Men, One Sweet Day
 - 3 Jay-Z, Black Album
 - 4 Smashing Pumpkins, Still With You...Butterfly...
 - 5 Coolio, Too Hot
 - 6 Ozzy, Wonderful
 - 7 Janet Jackson, Control
 - 8 LL Cool J, My Lover
 - 9 Whitney Houston, I Wanna Dance With Somebody
 - 10 Collective Soul, The World I Know
 - 11 Janet Jackson, Twenty Forefront
 - 12 Red Hot Chili Peppers, My Friends
 - 13 Alice In Chains, Grind
 - 14 Seven Mary Jane, Cursive
 - 15 Madonna, You're Making Me High
 - 16 Deep Blue Something, Deadend At Night
 - 17 Rascal, Rascal
 - 18 George Michael, Jesus To A Child
 - 19 Everlast, Seven Monks
 - 21 Terry Rich Project, Nobody Knows



- 10 George Michael, *Jesus To A Child*
11 A. G. Quid
12 Michael Jackson, *Earth Song*
13 Seal, *Don't Cry*
14 Everything But The Girl, *Missing*
15 De Nasty, *The Garden Of All*
16 Rhams Traveler, *Hook*
17 Nakata Merchand, *Wonder*
18 Elton John, *Free As A Bird*
19 Janet Jackson, *Rumour*
20 Mariah Carey, *Fantasy*
21 Beatles, *Free As A Bird*
22 Big Mountain, *Get Together*
23 Sophie B. Hawkins, *As I Lay Me Down*
24 The Roots, *Black & Blue*
25 *Hearts & Bones*, *You Wanna Be With Me*
26 Hootie & The Blowfish, *Wonderwall*
27 The Roots, *Free As A Bird*
28 Madonna, *Take A Bow*
29 Tim Tyn, *Play & The Heartbreakers*, *Don't Come*
30 Rhams Traveler, *Rumour*
- ★ ★ ★ NEW ON ★ ★ ★
- Toni Amos, *Caught A Little Sinner*
Sade, *Where Do I Want Me To Stay*
Tina Turner, *Simply Deep*
The Mavericks, *All You Ever Do Is Bring Me Down*



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1200 Dickerson Plaza
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- Whitney Houston, Enslave (Shoop Shoop)
Take That, Back For Good
Marsh Cream & Roger H. Mum, One Sweet Day
Def Austin, You're Not Alone
Janet Jackson, Runaway
The Pretenders, Sense of Purpose
The Pretenders, Learning to Crawl
Steve Ray Vaughan, Little Wing
The Archies, Sugar, Sugar
Sade, By Your Side
Peter Frampton, I Had My First...
Elton John, Your Eyes
The Weather, City Slang
Morris & The Bluefish, Time
Natalie Merchant, Wonder
David Lee Murphy, Duster On The Bottle
The Pretenders, I Hate Myself & Dear Dr. Jekyll
Tracy Brubaker, Love Lessons
Sade, By Your Side
Sade, By Your Side
Sade, By Your Side



- Adorned, It's In God's Hands Now
 Imagine This, Love Is Everywhere
 Peter, Peter, Peter
 Brian Barrett, He Still Moves Stones (new)
 Wayne Watson, Field Of Souls (new)
- WBV**
 One hour weekly
 21G W Chicago
 CH, 60610
- Afghan Whigs, I Can't Get Enough
 Loud Luxury, Tickling
 Mike Veale, @ Ticket Ride
 Rancid, Ruly Soul
 Seven Mary Three, Cumberland
 DC Tite, Jesus Freak
 KC Roots & Ladders
 Collective Soul, The World I Know
 1,000 Miles Away, How Would You Know
 For Seasons, Moving On
 Commune Edition, Vertigo
 Green Day, Brain Stew/Juice
 One Hour Weekly, Broadcast At Tiffany's
 Fish Impression, Natural One
 Season To Risk, Blood Up
- WBV**



- TV FOR 8-10-YEAR-OLDS**
- 1/2-hour weekly
46 Gifford St
Brookline, MA 02461
- Dandy Warhols, Ride
Runy, Mysogyny
No Doubt, Just A Girl
Guttermouth, End On 9
Marilyn Manson, Dope Hat
The Amps, Tipp City
Orbit, Come Inside
Green Day, Great Slave/Jaded
Soul Asylum, Promise Broken
Into Another, Murda Me
Babe The Blue Ox, Haze/Hals
Jonathan Breckner, Nothing Sacred
Guns, She Smiles
Oz, Rebirth
Adams, Whys, I Can't Get Enough

RECORDS 420

Continued from page 12

Frey and Lewi say they weren't even thinking about forming their own label until Pfeifer suggested it over dinner one evening last summer.

"This came totally out of the blue," says Frey, who created the annual H.O.R.D.E. festival with Blues Traveler's harmonica-playing singer John Popper in 1992.

"Other labels called once they heard what was going on," says Lewi. "But we shook hands with Bob, and it wasn't about getting the best deal, it was about getting the right deal with the right people. We were really impressed with Bob."

In addition to leaving his GM post at Boulder-based W.A.R.? Records, which has been home to the Samples and the Radiators, Lewi has dissolved his partnership with W.A.R.? president Rob Gordon in Advance Four Marketing.

ATM has handled marketing for H.O.R.D.E., as well as tour marketing for such acts as Blues Traveler, ZZ Top, Big Head Todd & the Monsters, and the Allman Brothers Band. However, Lewi will continue to market the H.O.R.D.E. festival, though not through ATM.

ROAD-TESTED SIGNINGS
Given Frey's and Lewi's backgrounds, the bands signed to 420 will most likely have some miles logged on the road, in the same way that Blues Traveler, the Dave Matthews Band, and Big Head Todd & the Monsters did before signing to their respective labels.

"I have known Jim for over 10

years, and he is one of the best record guys out there," says Frey. "We share the same ideas about touring. He gets in a car and drives in advance of a tour to make sure everything's in place a month beforehand. Everything revolves around the tour. That's what he's going to be doing."

Lewi adds, "We want bands with that [do-it-yourself] philosophy of going out there and touring. Bands that went gold or platinum on their first album usually went away. But look at bands like U2 and R.E.M., who toured from the beginning. That's the way to do it. In terms of signing hippy bands, are we gonna sign them? Not necessarily. I'd love to sign the next Soundgarden. But the idea is not to go for the quick fix. At W.A.R.7 we knew how to make money on [selling] 5,000 records."

WORKING MARRIAGE

"[Frey and Lewi] are extremely talented, and their principles and ours are in line about touring and artist development," says Pfeifer. "That's why I thought the marriage would work."

Rifkin hopes 490 will enhance

As for the label's name, Frey and Lewi noticed that hats reading "420" were the best-selling merchandise at one of the H.O.R.D.E. shows. According to *High Times* magazine, 420 has come to mean the time of day that pot smokers nationwide light up.

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JUNO AWARDS CELEBRATE 25 YEARS OF ARTISTRY

(Continued from page 1)

vocalist of the year in 1994, and a teenage Morissette was nominated for three awards in 1992 and took home the award for most promising female vocalist of the year.

Winning a Juno or scoring a nomination isn't just a boon to a Canadian artist in his or her homeland. During the awards show's 24-year history, many Canadian artists, including Joni Mitchell, Neil Young, Crash Test Dummies, k.d. lang, and Céline Dion (see story, page 1), have also experienced U.S. and worldwide success.

Other past Juno winners, such as Jani Arden and Barenaked Ladies, have yet to conquer other territories, but may be primed for U.S. breakthroughs.

CARAS president Les Silverides says that winning a Juno "is a building block. It's an endorsement by your peers that you have risen to a certain level, and it's a confidence builder."

Historically, Silverides says, win-

ning a Juno is a reward, but a real person, a retail buyer, or a radio person that [A&M artist] Jani Arden won a Juno is a reassertion that she is among the best artists in Canada, and we can build on that. No one knows what can happen with a Canadian artist better than A&M. Bryan Adams is probably one of the three to five biggest artists in the world at any label."

But the limited visibility of the Junos makes the awards' market impact negligible in the U.S., according to Bob Bell, new-release buyer at 300-to-200 Wherehouse Entertainment in Toronto, Calif.

"I'm sure that north of the border, winning a Juno can probably double your record sales, but it doesn't mean anything in this country," Bell says.

When the nominees for the 25th annual Juno Awards are announced Jan. 31, several of the following artists will likely turn up. Below is a rundown of some of the Juno award winners and current plans.

ALANIS MORISSETTE

The massive sales of Morissette's 1995 Maverick/Reprise album, "Jagged Little Pill," have validated Juno voters' prophetic honoring of the Ottawa, Ontario, native as most promising female vocalist in 1992.

To date, "Jagged Little Pill" has sold 4.4 million units in the U.S. alone, according to SoundScan. The album has sold potentially in Canada (more than 600,000) and outside North America (more than 700,000), according to Reprise.

Morissette, who has been touring steadily since last year, has American dates in the South, Southeast, and East continuing through mid-February.

SHANIA TWAIN

While Windsor, Ontario-born Twain collected a 1994 nomination for country female vocalist of the year, she stands to be one of this year's most-prominent nominees after the towering success of her sophomore release, "The Woman In Me."

Twain's 1995 country rock hybrid, produced by her husband, Robert John "Mutt" Lange, has been a North American smash. According to SoundScan, the album has sold more than 2.9 million units, and a spokesperson at Mercury Nashville, Twain's U.S. label, says the act has sold more than 700,000 units in Canada.

The singer plans to spend 1996 working on songwriting and pre-production for her third album and will record the set before the end of the year, according to the label spokesperson.

JANI ARDEN

A&M's Jani Arden dominated the 1995 Juno Awards, winning female vocalist of the year, single of the year ("Could I Be Your Girl"), and songwriter of the year. Arden is only the second woman to win Best Female Vocalist (k.d. lang won in 1993 with Ben Mink). In 1994, Arden was nominated for songwriter of the year and won best new artist.

Yet Arden's success hasn't been limited to Canada, where her "Living Under Stars" album has been certified quadruple platinum, for sales of 400,000. In Australia, the single "Insensitive" reached No. 1 and has been certified platinum for sales of 70,000 units.

While Arden has yet to make a major breakthrough in the U.S., A&M



CRASH TEST DUMMIES

continues to promote "Living Under Stars," which was released Feb. 28, 1995.

The label shipped "Insensitive" to top 40 radio Jan. 10. The song will be featured in the New Line Cinema film "Bad Of Roses."

BRYAN ADAMS

Adams is certainly no stranger to global success or the Juno Awards. As male solo artist of the year, he made his American breakthrough with "Cuts Like A Knife," which reached No. 8 on The Billboard 200.

A 14-time Juno winner, Adams scored a No. 1 U.S. hit with "Have You Ever Really Loved A Woman?" from the "Don Juan DeMarco" soundtrack last year.

This year, Adams will return with his first album of new material since 1991. The set, produced by Lange, is tentatively due in late spring or early summer.

Thirteen years after his first Juno victory, Adams has evolved into a major sales force in the U.S. and around the world. Adams' greatest-hits collection, 1997's "So Far So Good," has sold 2.7 million units in the U.S., according to SoundScan. His global sales have

even been more impressive: According to A&M's Cafaro, Adams' last two albums have sold more than 25 million copies worldwide.

JONI MITCHELL

Billboard's 1995 Century Award honoree is also held in high esteem in her native country: Fort McLeod, Alberta-born Mitchell is a recipient of the Juno's Hall of Fame Award and has been nominated by CARAS 13 times, winning once as female vocalist of the year.

Mitchell's 1995 album, "Turbulent Indigo," which marked her return to the Reprise fold, has sold 225,000 units in the U.S., according to SoundScan. Sales total more than 186,000 units in Canada and foreign territories, according to Warner Bros.

Reprise director of A&R Julie Larson says Mitchell is currently recording a new album with drummer Brian Blade. The label also plans to issue a Mitchell tribute and a greatest-hits album that will include a rerecording of "Both Sides Now," one of these projects will be released as early as September. On Jan. 12, the label also issued a CD-5 of five remixes of Mitchell's "Big Yellow Taxi," the track featured on last year's "Friends" soundtrack, to dance radio and club DJs. The album has also begun a Mitchell boxed set, which will be released within the next couple of years, according to Larson.

NEIL YOUNG

Like Mitchell, Toronto-born Young is a Juno Hall of Fame honoree; in 1955, he was named male vocalist of the year.

"Mirror Ball," Young's highest achieved 1995 collaboration with Pearl

Jani Arden, has sold 418,000 units in the U.S., according to SoundScan. According to Reprise, the album has sold more than 100,000 units in Canada and more than 500,000 units outside North America.

Young will next be heard on the soundtrack for the Jim Jarmusch film "Dead Man"; the album, due for release Feb. 27, will be the first project from Vapor Records, a new label owned by Young and his manager, Eli Roberts, and distributed by Warner's Alternative Distribution Alliance (Billboard, Nov. 25, 1995). Young re-



JANN ARDEN

maines signed to Reprise as a solo artist.

TOM COCHRANE

The sales momentum achieved in America by Tom Cochrane's Juno-awarded album, "Mad Mad World," didn't coincide with his latest Capitol album, "Rugged As Rock."

In 1992, Cochrane collected Junos for his album, "The Road to Mad Mad World," single "Life Is a Highway," and songwriter ("Life Is a Highway" and "No Regrets"), trumpeting perennially forged Adams.

Two months later, the album and single logged onto the American (Continued on page 118)



JONI MITCHELL

ning a Juno was primarily about translating a victory usually didn't translate into a huge sales gain or further international recognition. However, he adds, that may be changing.

While the recent successes of Morissette and Twain, and that of Bryan Adams before them, have proven that Canadian artists can go on to major global sales triumphs, it hasn't always been a given.

"There's no question that talent from Canada could compete on the world's stage at any time over the past 30 years," Silverides says. "It was our ability to make the rest of the world aware of the talent that was in our own backyard that took time to mature."

Perhaps as part of a move to make the rest of the world more aware of



BARNAKED LADIES

Canada's musical gems, CARAS has transformed the Juno Awards into a bigger event. For the second consecutive year, the Junos will be open to the public. This year's ceremony will be attended by 10,000—which consisted of members of the record industry and 7,000, who shelled out \$25-\$50 each to attend the show. CBC-TV will air the show again early in the Juno season.

A&M Records president Al Cafaro believes that the Junos can be an effective platform for generating enthusiasm in the industry about the act.

"A record company spends a lot of its time getting itself pitched up and getting itself focused on an artist so it can take that artist into the marketplace aggressively," Cafaro says. "The Junos speak to that reality within record companies. For us to be able to

Boxed Set Celebrates Canada's Music Industry Comes Together On 'Oh What A Feeling'

■ BY TERRI HORAK

The four-disc boxed set "Oh What A Feeling" represents the first time that Canadian artists, record companies, and publishers have collaborated on a comprehensive retrospective of the country's popular music.

The 77-song set, due Wednesday (24), was produced by the Canadian Academy of Recording Arts and Sciences to commemorate the 25th anniversary of the Juno Awards.

"All areas of the industry have made a contribution, and that has created a great sense of community," says executive producer Randy Lennox. "When you try to do something that is an industry initiative, generally there are naysayers in the process, but in this instance, it would seem that everyone has come together."

The set reveals how much Canadians have contributed to American popular music, since many of the songs achieved substantial success in the U.S.

The tracks cover the full range of pop music, from Steppenwolf's "Born To Be Wild" to Roch Voisine's "Hélie." Alanis Morissette, Neil Young, k.d. lang, Céline Dion, Bryan Adams, and Leonard Cohen are also featured.

"Even though I've heard all of the songs before, I never learned in a Canadian context," says Lennox, who is chairman of the CARAS Juno com-

mittee and GM of MCA Records Canada, which is distributing the set. "As an aggregate, it's overwhelming. I felt a true sense of pride as how everything came together."

The set also celebrates the work of the past 25 years and how great our musical heritage is."

All proceeds from the set, which is a Canadian-only release, will be donated to the Starlight Foundation, Safe Haven, and CARAS Scholarship Fund. "We're going to raise some serious money," says Lennox.

"The set is a music education and awareness to the public at large as a salute to all the elements that comprise [the Canadian music industry]," says Les Silverides, president of CARAS. "It is the perfect ancillary element to enhance the silver-anniversaries celebrations, and we're looking for it to far outlive the year's awards ceremony as a reminder for many years to come."

For Michael McCarty, president of EMI Music Publishing Canada, preservation was the key factor in the decision to value the music royalties. "I feel charity begins at home, and at the very least, the songwriters should get paid," McCarty says. "But when you see the tracks, it makes you realize the true breadth of music history in this country."

Subtitled "A Vital Collection of Canadian Music," the set's associate producer was Larry LeBlanc, Billboard's Canadian correspondent.

In sequencing the set's five hours,

the flow of the music was more important than its chronology. For example, one disc features Dion, lang, Young, Anne Murray, Jani Arden, Gino Vignelli, Crash Test Dummies, Gordon Lightfoot, Voisine, Alanis Myles, Dan Hill, Rita Mitchell, Blue Rodeo, Robbie Robertson, and Sarah McLachlan. In recognition of career longevity, Murray and the Guess Who have two tracks each.

For Murray, who has won 25 Juno Awards, the set is "like a tip-top to the 1960s. It's the music that will let the show for the first time March 10. "I thought it quite appropriate, seeing as I was there in the beginning," Murray says. "It's wonderful to see a bona-fide industry happening now."

"Oh What A Feeling" will retail for \$30 Canadian (approximately \$22). Lennox says that more than the 30,000 copies required for gold certification will be shipped. "I expect it to do very well," says Doug Brodsky, product manager at HMV on Robson Street in Vancouver. "The Junos are an important part of the music business, and a lot of this stuff hasn't been around for a while."

An extensive public campaign is planned, including spots on national television and radio running through March 17. Launch parties will take place Wednesday (24) at Hard Rock Cafés across the country, and more than 15 magazines have committed to include full-page ads, according to Lennox.

Hot 100 Airplay

Compiled from a national sample of airplay (100+) by Broadcast Data Systems' Radio Track service. 218 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, compiled by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

WEEKS LAST WEEK	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	WEEKS LAST WEEK	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	WEEKS LAST WEEK	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
*** NO.1 ***								
1	15	ONE SWEET DAY	38	47	DON'T GO	39	47	WATERFALLS
2	16	MISSING	40	48	SITTIN' UP IN MY ROOM	41	49	6
3	24	NAME	43	49	6	44	49	6
4	13	EMMAH SHOO SHOO	46	50	ANYTHING	47	50	ANYTHING
5	13	BREAKFAST AT TIFFANY'S	50	51	I GOT IT	51	51	I GOT IT
6	12	TIME	54	52	2 USUS TO A CHILD	55	52	2 USUS TO A CHILD
7	29	AS I LAY ME DOWN	58	53	BLESSED	59	53	BLESSED
8	21	FANTASY	62	54	SETTIN' UP IN MY ROOM	63	54	SETTIN' UP IN MY ROOM
9	15	ONE OF US	66	55	BRAND NEW	67	55	BRAND NEW
10	30	ONLY YOU	70	56	I WANT TO COME OUT	71	56	I WANT TO COME OUT
11	26	TELL ME	74	57	BEAUTIFUL LIFE	75	57	BEAUTIFUL LIFE
12	19	TELL ME	78	58	GANGSTA'S PARADISE	79	58	GANGSTA'S PARADISE
13	25	YOU'LL SEE	82	59	COMERSON	83	59	COMERSON
14	28	ONLY YOU	86	60	I WANT TO COME OUT	87	60	I WANT TO COME OUT
15	16	DIGGIN' ON YOU	90	61	JUST A GIRL	91	61	JUST A GIRL
16	28	ROLL TO ME	94	62	JUST A GIRL	95	62	JUST A GIRL
17	22	WONDERWALL	98	63	JUST A GIRL	99	63	JUST A GIRL
18	17	HEY LOVER	102	64	BULLET WITH BUTTERFLY WINGS	103	64	BULLET WITH BUTTERFLY WINGS
19	23	HEY LOVER	106	65	WATERFALLS	107	65	WATERFALLS
20	21	HEY LOVER	110	66	WATERFALLS	111	66	WATERFALLS
21	21	HEY LOVER	114	67	WATERFALLS	115	67	WATERFALLS
22	21	HEY LOVER	118	68	WATERFALLS	119	68	WATERFALLS
23	21	HEY LOVER	122	69	WATERFALLS	123	69	WATERFALLS
24	21	HEY LOVER	126	70	WATERFALLS	127	70	WATERFALLS
25	21	HEY LOVER	130	71	WATERFALLS	131	71	WATERFALLS
26	21	HEY LOVER	134	72	WATERFALLS	135	72	WATERFALLS
27	21	HEY LOVER	138	73	WATERFALLS	139	73	WATERFALLS
28	21	HEY LOVER	142	74	WATERFALLS	143	74	WATERFALLS
29	21	HEY LOVER	146	75	WATERFALLS	147	75	WATERFALLS
30	21	HEY LOVER	150	76	WATERFALLS	151	76	WATERFALLS
31	21	HEY LOVER	154	77	WATERFALLS	155	77	WATERFALLS
32	21	HEY LOVER	158	78	WATERFALLS	159	78	WATERFALLS
33	21	HEY LOVER	162	79	WATERFALLS	163	79	WATERFALLS
34	21	HEY LOVER	166	80	WATERFALLS	167	80	WATERFALLS
35	21	HEY LOVER	170	81	WATERFALLS	171	81	WATERFALLS
36	21	HEY LOVER	174	82	WATERFALLS	175	82	WATERFALLS
37	21	HEY LOVER	178	83	WATERFALLS	179	83	WATERFALLS
38	21	HEY LOVER	182	84	WATERFALLS	183	84	WATERFALLS
39	21	HEY LOVER	186	85	WATERFALLS	187	85	WATERFALLS
40	21	HEY LOVER	190	86	WATERFALLS	191	86	WATERFALLS
41	21	HEY LOVER	194	87	WATERFALLS	195	87	WATERFALLS
42	21	HEY LOVER	198	88	WATERFALLS	199	88	WATERFALLS
43	21	HEY LOVER	202	89	WATERFALLS	203	89	WATERFALLS
44	21	HEY LOVER	206	90	WATERFALLS	207	90	WATERFALLS
45	21	HEY LOVER	210	91	WATERFALLS	211	91	WATERFALLS
46	21	HEY LOVER	214	92	WATERFALLS	215	92	WATERFALLS
47	21	HEY LOVER	218	93	WATERFALLS	219	93	WATERFALLS
48	21	HEY LOVER	222	94	WATERFALLS	223	94	WATERFALLS
49	21	HEY LOVER	226	95	WATERFALLS	227	95	WATERFALLS
50	21	HEY LOVER	230	96	WATERFALLS	231	96	WATERFALLS
51	21	HEY LOVER	234	97	WATERFALLS	235	97	WATERFALLS
52	21	HEY LOVER	238	98	WATERFALLS	239	98	WATERFALLS
53	21	HEY LOVER	242	99	WATERFALLS	243	99	WATERFALLS
54	21	HEY LOVER	246	100	WATERFALLS	247	100	WATERFALLS
55	21	HEY LOVER	250	101	WATERFALLS	251	101	WATERFALLS
56	21	HEY LOVER	254	102	WATERFALLS	255	102	WATERFALLS
57	21	HEY LOVER	258	103	WATERFALLS	259	103	WATERFALLS
58	21	HEY LOVER	262	104	WATERFALLS	263	104	WATERFALLS
59	21	HEY LOVER	266	105	WATERFALLS	267	105	WATERFALLS
60	21	HEY LOVER	270	106	WATERFALLS	271	106	WATERFALLS
61	21	HEY LOVER	274	107	WATERFALLS	275	107	WATERFALLS
62	21	HEY LOVER	278	108	WATERFALLS	279	108	WATERFALLS
63	21	HEY LOVER	282	109	WATERFALLS	283	109	WATERFALLS
64	21	HEY LOVER	286	110	WATERFALLS	287	110	WATERFALLS
65	21	HEY LOVER	290	111	WATERFALLS	291	111	WATERFALLS
66	21	HEY LOVER	294	112	WATERFALLS	295	112	WATERFALLS
67	21	HEY LOVER	298	113	WATERFALLS	299	113	WATERFALLS
68	21	HEY LOVER	302	114	WATERFALLS	303	114	WATERFALLS
69	21	HEY LOVER	306	115	WATERFALLS	307	115	WATERFALLS
70	21	HEY LOVER	310	116	WATERFALLS	311	116	WATERFALLS
71	21	HEY LOVER	314	117	WATERFALLS	315	117	WATERFALLS
72	21	HEY LOVER	318	118	WATERFALLS	319	118	WATERFALLS
73	21	HEY LOVER	322	119	WATERFALLS	323	119	WATERFALLS
74	21	HEY LOVER	326	120	WATERFALLS	327	120	WATERFALLS
75	21	HEY LOVER	330	121	WATERFALLS	331	121	WATERFALLS
76	21	HEY LOVER	334	122	WATERFALLS	335	122	WATERFALLS
77	21	HEY LOVER	338	123	WATERFALLS	339	123	WATERFALLS
78	21	HEY LOVER	342	124	WATERFALLS	343	124	WATERFALLS
79	21	HEY LOVER	346	125	WATERFALLS	347	125	WATERFALLS
80	21	HEY LOVER	350	126	WATERFALLS	351	126	WATERFALLS
81	21	HEY LOVER	354	127	WATERFALLS	355	127	WATERFALLS
82	21	HEY LOVER	358	128	WATERFALLS	359	128	WATERFALLS
83	21	HEY LOVER	362	129	WATERFALLS	363	129	WATERFALLS
84	21	HEY LOVER	366	130	WATERFALLS	367	130	WATERFALLS
85	21	HEY LOVER	370	131	WATERFALLS	371	131	WATERFALLS
86	21	HEY LOVER	374	132	WATERFALLS	375	132	WATERFALLS
87	21	HEY LOVER	378	133	WATERFALLS	379	133	WATERFALLS
88	21	HEY LOVER	382	134	WATERFALLS	383	134	WATERFALLS
89	21	HEY LOVER	386	135	WATERFALLS	387	135	WATERFALLS
90	21	HEY LOVER	390	136	WATERFALLS	391	136	WATERFALLS
91	21	HEY LOVER	394	137	WATERFALLS	395	137	WATERFALLS
92	21	HEY LOVER	398	138	WATERFALLS	399	138	WATERFALLS
93	21	HEY LOVER	402	139	WATERFALLS	403	139	WATERFALLS
94	21	HEY LOVER	406	140	WATERFALLS	407	140	WATERFALLS
95	21	HEY LOVER	410	141	WATERFALLS	411	141	WATERFALLS
96	21	HEY LOVER	414	142	WATERFALLS	415	142	WATERFALLS
97	21	HEY LOVER	418	143	WATERFALLS	419	143	WATERFALLS
98	21	HEY LOVER	422	144	WATERFALLS	423	144	WATERFALLS
99	21	HEY LOVER	426	145	WATERFALLS	427	145	WATERFALLS
100	21	HEY LOVER	430	146	WATERFALLS	431	146	WATERFALLS
101	21	HEY LOVER	434	147	WATERFALLS	435	147	WATERFALLS
102	21	HEY LOVER	438	148	WATERFALLS	439	148	WATERFALLS
103	21	HEY LOVER	442	149	WATERFALLS	443	149	WATERFALLS
104	21	HEY LOVER	446	150	WATERFALLS	447	150	WATERFALLS
105	21	HEY LOVER	450	151	WATERFALLS	451	151	WATERFALLS
106	21	HEY LOVER	454	152	WATERFALLS	455	152	WATERFALLS
107	21	HEY LOVER	458	153	WATERFALLS	459	153	WATERFALLS
108	21	HEY LOVER	462	154	WATERFALLS	463	154	WATERFALLS
109	21	HEY LOVER	466	155	WATERFALLS	467	155	WATERFALLS
110	21	HEY LOVER	470	156	WATERFALLS	471	156	WATERFALLS
111	21	HEY LOVER	474	157	WATERFALLS	475	157	WATERFALLS
112	21	HEY LOVER	478	158	WATERFALLS	479	158	WATERFALLS
113	21	HEY LOVER	482	159	WATERFALLS	483	159	WATERFALLS
114	21	HEY LOVER	486	160	WATERFALLS	487	160	WATERFALLS
115	21	HEY LOVER	490	161	WATERFALLS	491	161	WATERFALLS
116	21	HEY LOVER	494	162	WATERFALLS	495	162	WATERFALLS
117	21	HEY LOVER	498	163	WATERFALLS	499	163	WATERFALLS
118	21	HEY LOVER	502	164	WATERFALLS	503	164	WATERFALLS
119	21	HEY LOVER	506	165	WATERFALLS	507	165	WATERFALLS
120	21	HEY LOVER	510	166	WATERFALLS	511	166	WATERFALLS
121	21	HEY LOVER	514	167	WATERFALLS	515	167	WATERFALLS
122	21	HEY LOVER	518	168	WATERFALLS	519	168	WATERFALLS
123	21	HEY LOVER	522	169	WATERFALLS	523	169	WATERFALLS
124	21	HEY LOVER	526	170	WATERFALLS	527	170	WATERFALLS
125	21	HEY LOVER	530	171	WATERFALLS	531	171	WATERFALLS
126	21	HEY LOVER	534	172	WATERFALLS	535	172	WATERFALLS
127	21	HEY LOVER	538	173	WATERFALLS	539	173	WATERFALLS
128	21	HEY LOVER	542	174	WATERFALLS	543	174	WATERFALLS
129	21	HEY LOVER	546	175	WATERFALLS	547	175	WATERFALLS
130	21	HEY LOVER	550	176	WATERFALLS	551	176	WATERFALLS
131	21	HEY LOVER	554	177	WATERFALLS	555	177	WATERFALLS
132	21	HEY LOVER	558	178	WATERFALLS	559	178	WATERFALLS
133	21	HEY LOVER	562	179	WATERFALLS	563	179	WATERFALLS
134	21	HEY LOVER	566	180	WATERFALLS	567	180	WATERFALLS
135	21	HEY LOVER	570	181	WATERFALLS	571	181	WATERFALLS
136	21	HEY LOVER	574	182	WATERFALLS	575	182	WATERFALLS
137	21	HEY LOVER	578	183	WATERFALLS	579	183	WATERFALLS
138	21	HEY LOVER	582	184	WATERFALLS	583	184	WATERFALLS
139	21	HEY LOVER	586	185	WATERFALLS	587	185	WATERFALLS
140	21	HEY LOVER	590	186	WATERFALLS	591	186	WATERFALLS
141	21	HEY LOVER	594	187	WATERFALLS	595	187	WATERFALLS
142	21	HEY LOVER	598	188	WATERFALLS	599	188	WATERFALLS
143	21	HEY LOVER	602	189	WATERFALLS	603	189	WATERFALLS
144	21	HEY LOVER	606	190	WATERFALLS	607	190	WATERFALLS
145	21	HEY LOVER	610	191	WATERFALLS	611	191	WATERFALLS
146	21	HEY LOVER	614	192	WATERFALLS	615	192	WATERFALLS
147	21	HEY LOVER	618	193	WATERFALLS	619	193	WATERFALLS
148	21	HEY LOVER	622	194	WATERFALLS	623	194	WATERFALLS
149	21	HEY LOVER	626	195	WATERFALLS	627	195	WATERFALLS
150	21	HEY LOVER	630	196	WATERFALLS	631	196	WATERFALLS
151	21	HEY LOVER	634	197	WATERFALLS	635	197	WATERFALLS
152	21	HEY LOVER	638	198	WATERFALLS	639	198	WATERFALLS
153	21	HEY LOVER	642	199	WATERFALLS	643	199	WATERFALLS
154	21	HEY LOVER	646	200	WATERFALLS	647	200	WATERFALLS
155	21	HEY LOVER	650	201	WATERFALLS	651	201	WATERFALLS
156	21	HEY LOVER	654	202	WATERFALLS	655	202	WATERFALLS
157	21	HEY LOVER						

550 MUSIC'S CELINE DION BOOSTING GLOBAL STARS

(Continued from page 1)

"The Colour Of My Love" has sold more than 10 million copies worldwide, according to Tracy Nurse, VP of marketing at Sony Music International. The Canadian singer's 1995 French-language album "D'eux" has sold more than 45 million copies worldwide, says Nurse, adding that 3 million additional copies were sold in France. According to SoundScan, "The Colour Of My Love" has sold 29 million units in the U.S., and "D'eux" has sold 57,000 units.

"You Loved Me" is featured in 11 in Europe and March 12 in North America and will benefit from a powerful promotional and marketing campaign that includes extensive touring, TV exposure, and a film tie-in.

The North American single, due Feb. 15, is Diane Warren's "Because You Loved Me," which is featured in the new Disney film "Up Close And Personal," starring Robert Redford and Michelle Pfeiffer.

Michael U.S. promotional push for the album will be centered on the lead-off single's tie-in with the movie. "We're extremely excited about this venture with Disney," says Anthony. "The film is in the theaters, and all the television and radio advertising will include a lion's share of the song, maybe even using Celine's video [directed by Kevin Bray, who's also the director, Jon Amiel] quite a bit. To have the artist in the film advertising is great."

The title track will be the album's first single outside of North America; it will be released Feb. 19 in the U.K. and Europe.

The album's international release includes 16 tracks, while the U.S. set will have at least one less, according to the label. Five of the tracks were produced by David Foster, one in collaboration with Aldo Nova.

JUNO AWARDS CELEBRATES 25 YEARS

(Continued from page 11)

charts. "Mad Mad World" ultimately went gold in the U.S., while "Life Is A Highway" rose to No. 6 on Billboard's Hot 100 Singles chart. Capitol, Cochrane's U.S. label, claims that "Mad Mad World" has sold more than 200,000 copies worldwide.

"Ragged As Road," released last fall, has racked up sales in the U.S. to date. However, the Toronto native earned a major share in the U.S. market and internationally. The album has sold more than 150,000 units in Canada, making it a platinum-plus entry. "Mad Mad World" has sold an additional 100,000 worldwide, according to EMI Canada.

THE TRAGICALLY HIP

The Tragically Hip's moniker is ironically reflective of its state-side commercial fate so far.

Phenomenally popular in Canada, the Toronto-based group has won five Junos since 1990, including most promising group of the year in 1990, group of the year in 1995, and Canadian performer of the year in 1995, a fan-voted award—in 1991, 1993, and 1995.

But the kudos at home have fallen slightly sour in the U.S.: The Tragically Hip's 1995 set, "Day For Night," its first album for Atlantic after a year of releases on MCA, has sold only around 100,000 copies in the U.S., according to SoundScan.

The following artists either are not signed to U.S. labels or have been promoted by their labels for Junos this year but are

The album features songs by Jim Steinman ("It's All Coming Back To Me Now"), Billy Steinberg, Rick Nowels, and Marie Claire ("I'll Be Your Girl"), "Falling Into You," Andy Marvel ("Make You Happy"); Dan Hill and John Sheary ("Seduces Me"); Michael Biehn and Claude Gaudette ("Declaration Of Love"); Nova and Peter Barbarean ("Dreaming Of You"); Nova ("I Love You"); and Andy Hill and Pete Sinfield ("Calm the Storm").

Additionally, there are English renditions of three songs from "D'eux," as well as covers of such well-known vintage pop hits as "By Myself," "You Make Me Feel Like A Natural Woman," and "River Deep—Mountain High."

Anthony contends that the new album is an immense artistic leap for Dion. "Her command of [English] is so superb now that she can interpret these songs like she couldn't before," says Nurse. "Celine now has that command of lyrics and phrasing."

"This is a better album than 'The Colour Of My Love,'" Dion says. "It's normal [to get better], because I've had more experience of life and of show business. I've been married for a year; maybe there's another character inside of me that's coming out."

Steinman, who produced "It's All Coming Back To Me Now," "River Deep—Mountain High," and "Call The Man," says that Dion has "one of the greatest voices in the world."

"I wrote 'It's All Coming Back' to be a woman's song, and the only voice I could hear pulling it off was Celine's."

The album's stunner, "Seduces Me," which Dion readily admits is a departure, "is a pretty hot song," she says.

In Europe, there has been a top seller for close to a decade, "The Colour Of My Love," says Nurse.

CRASH TEST DUMMIES

Winners of the 1992 Juno for group of the year, Crash Test Dummies exploded onto the U.S. scene with their 1993 album, "God Shuffled His Feet," which sold 1.6 million units in the U.S., according to SoundScan, and 5.8 million worldwide.

The band is currently rehearsing material for its new album and will road-test the new songs in live gigs in a Dallas area club on Feb. 27 (page 29). Manager Jeff Rogers says the band will enter the studio to self-produce the album Feb. 2. Rogers expects the album to be completed by April and is looking for a June release in Arista.

SARAH McLACHLAN

In 1995, McLachlan was nominated for Canadian entertainer of the year and "Fumbling Towards Ecstasy" was nominated for album of the year. Although McLachlan didn't take home a trophy in either category, she found success in the U.S. with "Fumbling Towards Ecstasy" racking up more than 1.2 million in sales, according to SoundScan.

In 1995, Network/Arista and McLachlan broke new ground when the "The Freedom Sessions" EP became the first CD with bonus comments to chart on The Billboard 200.

McLachlan is currently writing material for a new album and is tentative to begin recording to enter the charts in March. Network/bros for a fall re-

lease of "Colour Of My Love" has topped the 1.4 million sales point, and "D'eux" has sold 500,000 units, according to Rick Camilleri, president of Sony Music Entertainment (Canada), making it the top-selling French-language album of all time in Canada.

"It's amazing how well she sells here," says Shelley Stein-Sacks, VP of the Quebec-based Sam Record Man retail chain. "We have a demand for both her English and French albums."

While Dion has broken worldwide in the past 18 months, it hasn't been with the same song everywhere. In Montreal, "Falling Into You" was the radio breakthrough, while "Think Twice" made her a household name in continental Europe, England, and Australia. In France, two singles, "Pour Que Tu M'aies Encore" and "Je Sais Pas," spurred "D'eux" to No. 1 for 30 weeks; in Japan, it was "To Love You More," which was added onto "The Colour Of My Love."

"In Japan, sales of 'The Colour Of My Love' were at 140,000 units when the single came out six weeks ago," notes Dion's manager, husband, Rene Angeli. "Today, the album is at \$72,600 units, and the single is at 1 million units."

Angeli credits Sony Music Entertainment U.K. with the singer's international breakthrough last year.

According to Angeli, "The Colour Of My Love" has topped 1 million copies in the U.K., and "D'eux" was certified gold (100,000 units) there last November. Dion is the first artist to have topped the U.S. with a French-language recording.

"The Colour Of My Love" was doing well here in the U.S., says Nurse, but the ground overseas, "extremely well."

In Europe, there has been a top seller for close to a decade, "The Colour Of My Love," says Nurse.

leuse and top to follow.

BAREMAKED LADIES

Named group of the year in 1993 following their debut album, "Gordon," and nominated for the same honor in 1994, Toronto's Baremaled Ladies will release their third Reprise album, "Born On A Pirate Ship," March 19. This will be preceded by the group's second album, "The Baremaled," an enhanced CD that will include videoclips, previously unreleased tracks, and selections from all three of the group's reports to Reprise. Baremaled has already garnered airplay, following its inclusion on the "Friends" soundtrack.

K.D. LANG

Consort, Alberta-born vocalist lang, the winner of eight Junos (including songwriter of the year and album of the year, for "Ingenue," in 1993), will likely repeat as a nominee for her 1995 Reprise album, "All You Can Eat."

As in years past, lang has been a success on both sides of the border: "All You Can Eat" has already been certified gold in the U.S. and has spawned a No. 1 track, "If I Were You," on Billboard's Hot 100. In the U.S., lang's chart. In lang's homeland, the album has sold more than 100,000 units, while more than 300,000 have sold in territories outside North America, according to Warner Bros.

On Jan. 16, lang kicked off a tour in Victoria, British Columbia; the series of U.S. dates continues through March.

ective VP of 550 Music. "As of last January, we had sold a couple thousand units in Europe. Then England stepped in and just exploded [her albums] throughout Europe."

"There was a certain frustration when America managed to achieve so much early on," says Nurse. "In Europe, we had a lot of catching up to do. The turning point came in the U.K."

"We did a European tour in late 1995, and every country was sold out, which was unbelievable," says Angeli. "Belgium and Holland at one point had [D'eux] at No. 1, and No. 2 was 'The Colour Of My Love.'"

Angeli adds that the singer's established Celine as a global artist, says Nurse. "It's so satisfying looking at the sales of 'The Colour Of My Love,' which are well over 7 million outside America and, in many places, still increasing, particularly in Japan, where we're approaching the 1 million mark. Her success in Australia is also quite amazing. She's over half a million units there, without performing there."

With so much time away from the U.S. marketplace, Dion's international achievements have been slightly overlooked by the U.S. music industry, says Deep. "I don't feel she's been in the U.S. as much as she ought to, but she's pretty close," he says. "It's now important that [American media] understand that she has been overseas for a long time when we put out her last album."

In addition to tapping the potential of the debut single's link to the Disney movie, the U.S. set will be prime importance to exposing Dion in the U.S. "From focus groups, we found many people who were into her through European shows, like 'The Tonight Show,' 'Hey! It's All About Me,' 'Late Show With

David Letterman,' and the [music industry] award shows. In the first two months [of release], we're looking at her doing all these shows."

For the lead-off single, the label's radio strategy will be centered on seeking airplay at top 40 and AC. "A lot of these stations were very supportive with her with 'The Power Of Love,' which was a big record for her," Deep says. "Our intent is to broaden her profile as best as possible."

She's a hot AC artist who has the potential for top 40, says J.J. Rice, assistant PD/M of 40 WPMX Rochester, N.Y. "If the song is successful, it'll be a hit on 10-12 and 13."

Dion is currently in Europe for a media blitz and is filming the video of "Falling Into You." She will perform at the Euro Music Award (22), with a media launch for the album set in Cannes the next day. Following that, she will do concerts in Paris and Belgium before going to the U.S. for a media tour. Then she will return to Europe, where she will perform in the U.K. on "Top Of The Pops" Feb. 21 and in Italy at the Sanremo Festival Feb. 24. "After our kicks off with nine shows in Australia beginning March 18 in Perth. Dion returns to Canada to perform at the opening of the 1996 Juno Awards on Feb. 18-19, then returns to Europe for the main thrust of TV promotion, including performing at the World Music Awards in Las Vegas Monday (22), with a media launch for the album set in Cannes the next day. Dion will head to Europe, with enough time to be hit on 10-12 and 13, and end Dec. 11. In 1997, she is slated to perform in Japan and Southeast Asia. Dion is booked by CAA Associates, with the exception of the album tour, which is booked by CAA and Dick Giddens for Europe.

VETS MORGADO, YETNIKOFF BOUNCE BACK

(Continued from page 3)

Sources say that Yetnikoff's company has raised about \$80 million through investment bankers Goldman, Sachs and that a number of allies have been targeted for possible acquisition.

Yetnikoff's company is seeking a private investment fund that is willing to raise capital, in part, to finance Morgado's acquisitions and operations. Sources say that Oskel Abadi, the architect of the merger of Time Inc. and Warner Communications in 1989, is a partner with Morgado in the fund. The fund is expected to be a joint company with Time Warner strategic investors) Toshiba Corp. and Teich Corp. have been approached to invest in the fund.

Richard Esposito, a partner in Markey who was senior VP at Warner Music during the end of Morgado's 1993 tenure there, says that he and Morgado have been in contact on their new venture of Securities and Exchange Commission regulations concerning private investment funds. He says, "When all the legal issues are resolved, we'll be happy to comment." Drew Lipshutz, an investment banker who has worked on multimillion deals at Warner Music, is a regular contact for Morgado and Warner Bros. and Elektra resigned, and relations between Morgado and Morris became so bad that Time Warner Music Co. had to replace CEO Robert Morgado promoted Morris from co-head of Atlantic to president of a new domestic unit, Warner Music Int'l. The deal was announced by Morgado, replacing him with HBO chairman Michael Fuchs. But the turmoil continued: Fuchs fired Morgado, replacing him with HBO chairman Michael Fuchs. But the turmoil continued: Fuchs fired Morgado, replacing him with HBO chairman Michael Fuchs. But the turmoil continued: Fuchs fired Morgado, replacing him with HBO chairman Michael Fuchs.

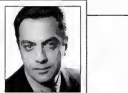
AZZOLI PROMOTED

(Continued from page 2)

cert. The reason we went with him was that he was very impressed with us in his previous role involving the group Rush. He struck us as somebody knowledgeable about the business, very good with people—he doesn't have any hidden agendas, and he's very open—and very realistic about the problems in our business."

Problems began at Warner Music Int'l, where the former Warner CEO Robert Morgado promoted Morris from co-head of Atlantic to president of a new domestic unit, Warner Music Int'l. The deal was announced by Morgado, replacing him with HBO chairman Michael Fuchs. But the turmoil continued: Fuchs fired Morgado, replacing him with HBO chairman Michael Fuchs. But the turmoil continued: Fuchs fired Morgado, replacing him with HBO chairman Michael Fuchs.

HOT 100 SINGLES SPOTLIGHT



by Jerry McKenna

NINE WEEKS AND COUNTING: "One Sweet Day" by Mariah Carey and Boyz II Men (Columbia) holds at No. 1 for the ninth consecutive week, becoming Carey's longest-running No. 1 single. It surpasses the eight-week run at the top for both "Dreamlover" and "Fantasy." Although "Day" remains far ahead of the competition in overall chart position, it loses its bullet because of a decrease in units sold and a slight drop in airplay. But even without a bullet, it does not appear that Carey and Boyz II Men will be giving up the No. 1 spot anytime soon.

ROCK INVASION: Over the last year, there has been a growing number of singles by modern rock acts that have left their mark on the Hot 100, so it's not surprising to see two of the genre's biggest acts explode onto the chart. The Hot Shot Debut goes to "Wonderwall" by British group Oasis (Epic), at No. 21. It has been No. 1 for five weeks on the Modern Rock Tracks chart and is the most-played song on 12 monitored stations, including top 40s KRETZ Houston and WPTST Trenton, N.J. The second-highest debut, at No. 39, is "Glycerine" by British act Bush (Truema/Interscope). It is a former No. 1 on the Modern Rock Tracks chart and is now No. 1 at 40 monitored stations, including WBUR Providence, R.I. The act's last Hot 100 single, "Comedown," peaked at No. 30. Another top 10 modern rock track making noise on the chart this week is "The World I Know" by Collective Soul (Atlantic). It moves 31-23, capturing the Greatest Hits/Airplay award. "World" is No. 1 at three monitored stations, including WCYF Portland, Maine.

THE RETURN OF DANCE MUSIC: While top 40 radio continues its love affair with modern rock, that decade-oriented music is making a comeback, as two of this week's debuts are by dance-oriented acts new to the Hot 100. Debating at No. 64 is "Feels So Good (Show Me Your Love)" by Los Angeles artists Lina Santiago (Universal). It is breaking out of San Francisco, where it is No. 22 on KMBL and KYLD (WHD 107). Also debuting at No. 89 is Raffi's "Featuring Yanni" with "Everybody Be Somebody" (MAW/Strictly Rhythm). It is to be breaking at KYLD, where it is No. 5. In addition to these debuts, dance singles doing extremely well on the Hot 100 include No. 3, "Missing" by Everything But the Girl (Atlantic)—the Todd Terrie comeback, is the version that broke the chart at 40 monitored stations. Be My Romeo by Baha Men (RCA/Buchanan), at No. 10, "Lovers" is the biggest airtail and second-biggest overall point gainer on the chart. It is No. 2 at KIIS (Kiss) Los Angeles.

GREATEST GAINERS: The only single to gain more overall chart points than "Be My Love" is the Tony Rich Project's "Nobody Knows" (LaFace/Arts). It moves 22-12 on the Hot 100 and 20-12 on the Hot 100 Singles Sales chart. "Nobody" is No. 1 at four monitored stations, including XHTZ 200 San Diego. Also showing considerable growth this week is the winner of the Greatest Games Awards, "Fu-Gee-La" by The Fugees (Ruffhouse/Columbia). It moves 72-50 on the Hot 100 and debuts at No. 28 on the sales chart. The sales surge can be attributed to the release of the cassette single. Previously, the song was only available in mass configurations.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK RANK	LAST WEEK RANK	TITLE	ARTIST LABEL/DISTRIBUTING LABEL
1	2	9	DAUGHTER/YELLOW LEDETTHER
2	4	10	GO WALKING DOWN THERE CHICK CARP (REPRISE)
3	6	3	BLANKET/BLANKET
4	12	2	TAKE A LOOK FOUR MURDERERS
5	24	1	INSENSITIVE THE NOTORIOUS B.I.G.
6	1	1	TRIGGER HAPPY JACK POPCATCAT
7	16	4	FLUNK/NOVA FLUNK
8	4	1	LIVIN' PROOF PROOF
9	29	2	HOW WE ROLL THE BAYBEEZ
10	22	5	GUNNY UP KIDDER WARRIOR
11	7	1	SPOKEE LINGER LINGER
12	1	1	AIN'T NEVER GONNA GIVE YOU UP THE NOTORIOUS B.I.G.
13	11	1	FADES ON ALL JANAI

Debating Under the top 25 singles under No. 100 which have not yet peaked

WARNER REVAMPS HONG KONG OFFICE

(Continued from page 1)

pen in Hong Kong's regional office. The move was initiated following the long-awaited divorce between the company and VP/regional director Paul Ewing, who left WMI Jan. 5 to pursue other interests. He will not be replaced in Hong Kong, although many of his duties will be split between David Gilchrist, VP of marketing/Southeast Asia, and Don Sweeney, director of financial operations, who last week was appointed VP at Warner Music Asia-Pacific.

Overall regional operations will now be under the control of Brian Harris, senior VP of Warner Music Asia-Pacific, in Sydney. The move brings Southeast Asia, Greater China, and South Korea into the same office that runs India, Africa, and the Middle East.

"It's a consolidation of management and a strengthening of reporting in all these areas by taking out one line of bureaucracy," says Harris. "It will allow the managing director to get in touch with the important business of signing artists in their own countries."

At the top of WMI's Asia-Pacific priority list is a consolidation of its waning Chinese repertoire business. It will include the first major-label move into China, although Harris would not say when the company will open a mainland office.

One imminent change, industry sources say, will be the appointment of a new managing director for WMI officials in Taiwan and Hong Kong. Sally current managing director Wu Tsutzu

to the position of chairman.

Ewing's departure came as no surprise. It was well known that he did not share his bosses' view of how the regional office should operate. As WMI lost market share, the mutual decision to "part company" became inevitable. "We had strongly opposed the view on how to run operations in the region. I couldn't see any significant changes in store, so it was time to see what else I could do," Ewing says. He adds that with more than 20 years of local music-industry experience, he is currently weighing offers in the region.

The talk in rumor-mongering Hong Kong is that WMI's combining of disaunted Sweeney with relative newcomer Gilchrist (the arrived in early 1996) is a ploy to close its regional office and moving it to Sydney—a decision that would not sit well in an Asian industry that is becoming more and more autonomous.

"There is no way we are planning to close the regional office," says Harris. "The only change will be a stronger marketing orientation and more concentration on the artist."

Warner's 20-year presence in most Asian music industries has been rivaled only by current market leader PolyGram. Under Ewing, it was primarily responsible for the international label trend of opening country subsidiaries instead of using licenses.

In Chinese repertoire, Warner developed such acts as Andy Lau, Sammi Yeh, George Lam, and Lui Fong. WMI

VIACOM, JANET JACKSON REWIND PARTNERSHIP

(Continued from page 3)

than the original, there will be no radical changes in Jackson's career development. "This is just a continuation," he says.

He adds, though, that the company refines the prospect of that continuation.

"Any time you work with a superstar artist, it's motivation for everyone who works in the company," says Ewing. "Every time you work with a talented, creative artist, like Janet, they teach you something new about

VIACOM PREZ/CEO FRANK BIONDI FIRED

(Continued from page 5)

Analysts say the company believes the reorganization will bolster investor confidence in Viacom, for which shares, as well as recently issued bonds, were down \$38 per share, the high is \$44.25.

Redstone says, "I want to thank Frank Biondi for his important contributions to Viacom over the years. He has helped us to become the success we are today, and I wish him the best of luck in his future endeavors."

After Redstone acquired Viacom in a leveraged buyout, he recruited Biondi in 1987 from Coca-Cola's Columbia Pictures to run his emerging entertainment empire. The two executives worked well together, according to most observers, until problems with Blockbuster and Paramount soured their business relationship.

Blockbuster's music stores have been struggling for more than a year because of a retail price war, and Viacom has been trying to sell them. Meanwhile, the video stores performed poorly in last year's fourth quarter because of softness in the rental market.

Paramount Pictures had a phenomenal first year under Viacom, thanks to "Forrest Gump," but has had a string of flops at the box office in the past year.

In his statement, Redstone says, "Today's organizational changes will make Viacom more nimble and more aggressive. They will allow us to

has also been the most active anti-piracy voice for the industry. But an economic slump in Chinese markets and WMI's inability to sign big-selling artists have all killed its rivalry with PolyGram.

International and domestic executives around Asia say they would be hard to see someone with Ewing's experience leave but that Warner has to change radically or risk becoming a marginal player. All spoke on condition of anonymity.

"Paul probably was as responsible as anyone for the dominant position the international label are in right now, but Warner's corporate style in Asia during the past few years was not how he felt the business should be run," says one veteran Chinese-label president.

A Warner executive says that "a local administrative presence is the only way to conduct business with Asians. Trying to run something from outside Asia, such as Australia, is interpreted totally as a lack of commitment."

Nevertheless, Harris stresses WMI's long-term regional strategy and says his country managing directors are fully capable of handling any change in corporate style with Gilchrist and Sweeney in place.

Sweeney joined the Warner Group in 1976 and worked in Hong Kong since 1968. He is rumored to be moving soon to Australia. Harris denies this but adds that "even if he did, he would still be responsible for the region."

the business.

"It's a real teaching thing," he adds. "Janet's records sell in every country in the world, so the task of our companies worldwide is to make her music within local culture. It is a process everyone really enjoys."

In a statement issued by Virgin, Jackson echoes a theme about which Berry feels strongly. She says, "Working with individuals who support an artist's need to express a vision and who are willing to maintain the integrity of that vision during the most stressful times in an album's life is extremely important to me. Virgin has supported me in this way."

Berry says that successful relationships based on the record company staying true to an artist's vision through all stages of aggressive marketing.

Berry declines to discuss any of the finances involved in the Jackson deal. Reports have published figures ranging from \$50 million to \$80 million.

Berry is uncommitted as to when there will be a new Jackson album. "She will not make records that are a compromise," he says. "There can easily be two years between albums."

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THIS WEEK	LAST WEEK	WEEKS ON CHART	MOV. UP/DN	TITLE PRODUCER (CONTRIBUTOR)	ARTIST LABEL & NUMBER/STRIKING LABELS	PEAK POSITION
*** GREATEST GAINER/SLIDER ***						
50	72	85	5	PU-GET S. EMMETT (D. JAMES), L. HILL & W. COOPER / M. JAMES & S. EMMETT	◆ FUGES (1) 10 (1) 10 BUTTERFIE	50
51	51	52	0	WE GOT IT C. MCNEELY / C. MCNEELY & M. B. CARTER / T. GRIFFIN	◆ IMMATURE (FEATURING SMOOTH) (1) 11 (1) 11	51
52	43	36	16	WHO CAN I RUN TO C. MCNEELY / C. MCNEELY & M. B. CARTER / T. GRIFFIN	◆ XSCAPE (1) 10 (1) 10	52
53	46	24	8	TOT HOT S. EMMETT & D. JAMES / S. EMMETT & D. JAMES	◆ COOLIO (1) 10 (1) 10	53
54	57	70	3	VISIONS OF A SUNSET (FOR "MR. HOLLAND'S OPUS") S. EMMETT & D. JAMES / S. EMMETT & D. JAMES	◆ SHAWN STORMAN (1) 11 (1) 11	54
55	52	58	3	LET BE THERE FOR YOUTHIS HOUSE IS NOT A HOME S. EMMETT & D. JAMES / S. EMMETT & D. JAMES	◆ THE REALNOTES (1) 11 (1) 11	55
56	56	67	14	I MISS YOU (COME BACK HOME) (FROM "NEW YORK UNDERGROUND") S. EMMETT & D. JAMES / S. EMMETT & D. JAMES	◆ MONIFAH (1) 11 (1) 11	56
57	32	15	5	FREE AS A BIRD S. EMMETT & D. JAMES / S. EMMETT & D. JAMES	◆ THE BEATLES (1) 11 (1) 11	57
58	61	73	7	JUST A GIRL M. JAMES & S. EMMETT / M. JAMES & S. EMMETT	◆ NO DOUBT (1) 11 (1) 11	58
59	NEW	—	—	NOT GON' CRY (FROM "WAITING TO EXHALE") S. EMMETT & D. JAMES / S. EMMETT & D. JAMES	◆ MARY J. BLIGE (1) 11 (1) 11	59
60	70	—	2	CAUGHT A LITTLE SNEEZE S. EMMETT & D. JAMES / S. EMMETT & D. JAMES	◆ TORI AMOS (1) 11 (1) 11	60
61	55	54	16	CELL THEORY G. MCNEELY / G. MCNEELY & M. B. CARTER / T. GRIFFIN	◆ GIGI MCNEELY (1) 11 (1) 11	61
62	53	45	8	JUST TALK UP Y' KNOW S. EMMETT & D. JAMES / S. EMMETT & D. JAMES	◆ EAZY-E (1) 11 (1) 11	62
63	68	68	11	THROW YOUR HANOS UP/GANGSTA'S PARADISE S. EMMETT & D. JAMES / S. EMMETT & D. JAMES	◆ L.V. (1) 11 (1) 11	63
64	NEW	—	—	FEELS SO GOOD (SHOW ME YOUR LOVE) S. EMMETT & D. JAMES / S. EMMETT & D. JAMES	◆ LINA SANTANA (1) 11 (1) 11	64
65	60	57	17	DANGER S. EMMETT & D. JAMES / S. EMMETT & D. JAMES	◆ BLAHZAY-BLAZAY (1) 11 (1) 11	65
66	64	66	20	COME WITH ME S. EMMETT & D. JAMES / S. EMMETT & D. JAMES	◆ SHAI (1) 11 (1) 11	66
67	58	64	9	WHEN LOVE & HATE COLLIDE S. EMMETT & D. JAMES / S. EMMETT & D. JAMES	◆ DEF LEPPARD (1) 11 (1) 11	67
68	50	47	15	I'D HATE FOR YOU (AND THAT'S THE TRUTH) S. EMMETT & D. JAMES / S. EMMETT & D. JAMES	◆ HEAT LOVE (1) 11 (1) 11	68
69	55	68	12	IT WILL REMEMBER S. EMMETT & D. JAMES / S. EMMETT & D. JAMES	◆ SARAH MCCLACHLAN (1) 11 (1) 11	69

71	62	53	13	CRUISIN' D'ANGELO IN ROBINSON/M TAPING	◆ D'ANGELO 03/01/11/00 EMI 58446	53
72	66	76	13	SEXUAL HEALING SOLARIS/INJURY/Johnny's 4/11/11	MAX-A-MILLION 07/01/11/00 MCA 60200	60

34	03	2	STAYIN' ALIVE	• N-TRANCE	74
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75	29	4	1	HOCKEY ON ICE HOCKEY ON ICE (HOCKEY ON ICE) (HOCKEY ON ICE)	(HOCKEY ON ICE) (HOCKEY ON ICE) (HOCKEY ON ICE)	SILK SILK (SILK) (SILK)	54
76	69	72	13	DO YOU SLEEP? DO YOU SLEEP? (DO YOU SLEEP? (DO YOU SLEEP?))	LISA LOLO & NINE STORIES LISA LOLO & NINE STORIES (LISA LOLO & NINE STORIES)	THE MIGHTY DUB KATS THE MIGHTY DUB KATS (THE MIGHTY DUB KATS)	55
77	54	46	9	I REMEMBER I REMEMBER (I REMEMBER (I REMEMBER))	BOYZ II MEN BOYZ II MEN (BOYZ II MEN)	BETTER THAN EZRA BETTER THAN EZRA (BETTER THAN EZRA)	56
78	71	78	16	INCARCERATED ON SCAPES' CREAM INCARCERATED ON SCAPES' CREAM (INCARCERATED ON SCAPES' CREAM)	CHEF RAEKOWN CHEF RAEKOWN (CHEF RAEKOWN)	THE OUTHERE BROTHERS THE OUTHERE BROTHERS (THE OUTHERE BROTHERS)	57
79	79	92	17	SOLITUDE SOLITUDE (SOLITUDE (SOLITUDE))	EDWIN MCCAIN EDWIN MCCAIN (EDWIN MCCAIN)	CELEBRITY CELEBRITY (CELEBRITY)	58
80	87	76	15	MATTERS TO ME MATTERS TO ME (MATTERS TO ME)	FAITH HILL FAITH HILL (FAITH HILL)	THE MIGHTY DUB KATS THE MIGHTY DUB KATS (THE MIGHTY DUB KATS)	59
81	80	83	16	MAGIC CAMPET RIDE MAGIC CAMPET RIDE (MAGIC CAMPET RIDE)	THE MIGHTY DUB KATS THE MIGHTY DUB KATS (THE MIGHTY DUB KATS)	THE MIGHTY DUB KATS THE MIGHTY DUB KATS (THE MIGHTY DUB KATS)	60
82	83	90	14	WE'VE GOT IT GOIN' ON WE'VE GOT IT GOIN' ON (WE'VE GOT IT GOIN' ON)	BACKSTREET BOYS BACKSTREET BOYS (BACKSTREET BOYS)	THE MIGHTY DUB KATS THE MIGHTY DUB KATS (THE MIGHTY DUB KATS)	61
83	75	82	10	ROSEALIA ROSEALIA (ROSEALIA (ROSEALIA))	BETTER THAN EZRA BETTER THAN EZRA (BETTER THAN EZRA)	THE MIGHTY DUB KATS THE MIGHTY DUB KATS (THE MIGHTY DUB KATS)	62
84	85	88	18	BOOM BOOM BOOM BOOM BOOM BOOM (BOOM BOOM BOOM)	THE OUTHERE BROTHERS THE OUTHERE BROTHERS (THE OUTHERE BROTHERS)	THE MIGHTY DUB KATS THE MIGHTY DUB KATS (THE MIGHTY DUB KATS)	63
85	91	92	2	A MARCHING CLOUD (FIRE) A MARCHING CLOUD (FIRE) (A MARCHING CLOUD (FIRE))	CELEBRITY CELEBRITY (CELEBRITY)	THE MIGHTY DUB KATS THE MIGHTY DUB KATS (THE MIGHTY DUB KATS)	64
86	84	89	15	AUTOMATIC LOVER (CALL FOR LOVE) AUTOMATIC LOVER (CALL FOR LOVE) (AUTOMATIC LOVER (CALL FOR LOVE))	THE MIGHTY DUB KATS THE MIGHTY DUB KATS (THE MIGHTY DUB KATS)	THE MIGHTY DUB KATS THE MIGHTY DUB KATS (THE MIGHTY DUB KATS)	65
87	84	95	9	FAST LIFE FAST LIFE (FAST LIFE (FAST LIFE))	THE MIGHTY DUB KATS THE MIGHTY DUB KATS (THE MIGHTY DUB KATS)	THE MIGHTY DUB KATS THE MIGHTY DUB KATS (THE MIGHTY DUB KATS)	66
88	78	74	13	IF YOU'RE NOT IN IT FOR THE LONG IF YOU'RE NOT IN IT FOR THE LONG (IF YOU'RE NOT IN IT FOR THE LONG)	THE MIGHTY DUB KATS THE MIGHTY DUB KATS (THE MIGHTY DUB KATS)	THE MIGHTY DUB KATS THE MIGHTY DUB KATS (THE MIGHTY DUB KATS)	67
89	78	74	13	IF YOU'RE NOT IN IT FOR THE LONG IF YOU'RE NOT IN IT FOR THE LONG (IF YOU'RE NOT IN IT FOR THE LONG)	THE MIGHTY DUB KATS THE MIGHTY DUB KATS (THE MIGHTY DUB KATS)	THE MIGHTY DUB KATS THE MIGHTY DUB KATS (THE MIGHTY DUB KATS)	68

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39	NEW	1	GLYCERINE (feat. J. BUSH & WYNNESTON DUFFY) (D. PERSONAL)	11	BARBARA ROBERTSON (D. PERSONAL)	39
40	35	25	BULLET WITH BUTTERFLY WINGS (feat. J. BUSH & WYNNESTON DUFFY) (D. PERSONAL)	11	SHAKESPEARE PUMPKIN (D. PERSONAL)	22
41	35	35	DREAMING OF YOU (feat. J. BUSH & WYNNESTON DUFFY) (D. PERSONAL)	11	SELENA (feat. J. BUSH & WYNNESTON DUFFY) (D. PERSONAL)	39
41	41	38	BLESS'D (feat. J. BUSH & WYNNESTON DUFFY) (D. PERSONAL)	11	ELTON JOHN (feat. J. BUSH & WYNNESTON DUFFY) (D. PERSONAL)	39
41	41	38	DECEMBER (feat. J. BUSH & WYNNESTON DUFFY) (D. PERSONAL)	11	COLLECTIVE SOUL (feat. J. BUSH & WYNNESTON DUFFY) (D. PERSONAL)	39
41	41	38	GET TOGETHER (feat. J. BUSH & WYNNESTON DUFFY) (D. PERSONAL)	11	BIG MOUNTAIN (feat. J. BUSH & WYNNESTON DUFFY) (D. PERSONAL)	39
41	41	38	LOVE'S A LIFE (feat. J. BUSH & WYNNESTON DUFFY) (D. PERSONAL)	11	THE DOGS POUND (feat. J. BUSH & WYNNESTON DUFFY) (D. PERSONAL)	39
41	41	38	LET'S U 4 HOUSE (feat. J. BUSH & WYNNESTON DUFFY) (D. PERSONAL)	11	JOCHELLE (feat. J. BUSH & WYNNESTON DUFFY) (D. PERSONAL)	39
41	41	38	RIDING LOW (feat. J. BUSH & WYNNESTON DUFFY) (D. PERSONAL)	11	L.A.D. FEATURING DANNY TRAYLOR (feat. J. BUSH & WYNNESTON DUFFY) (D. PERSONAL)	39
41	41	38	CUMBERSOME (feat. J. BUSH & WYNNESTON DUFFY) (D. PERSONAL)	11	SEVEN MARY THREE (feat. J. BUSH & WYNNESTON DUFFY) (D. PERSONAL)	39
41	41	38	WATERFALLS (feat. J. BUSH & WYNNESTON DUFFY) (D. PERSONAL)	11	TLC (feat. J. BUSH & WYNNESTON DUFFY) (D. PERSONAL)	39

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* Records with the greatest display and sales gains this week. ** Videoclip availability. *** Recording Industry Association of America (RIAA) certification for sales of 500,000 units. **** RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. † Indicates catalog number for a cassette maxi-single. ‡ Single cassette single availability. § CD single availability. ¶ CD maxi-single availability. || Vinyl single availability. ® Vinyl maxi-single availability. © CD maxi-single availability. © 1996. Reprinted With Permission.

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



FOR WEEK ENDING
JANUARY 27, 1996

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	PEAK POSITION
1	2	2	★ ★ ★ ★ ★ No. 1 ★ ★ ★ ★ ★	WAITING TO EXHALE	1
2	1	15	SOUNDTRACK A* ALICIA 15790* (10 9614 96)	2 weeks at No. 1	1
3	3	31	ALANIS MORISSETTE A*	JAGGED LITTLE PILL	1
4	5	79	HOOTIE & THE BLOWFISH A*	CRACKED REIN VIEW	1
5	10	35	BUSH A* INKULAMANTORQUE KOSCIUSKO (10 9615 96)	SIXTEEN STEPS	1
6	7	12	SHANIA TWAIN A* MERCURY NASHVILLE 52286* (10 9615 96)	THE WOMAN IN ME	6
7	6	12	ALAN JACKSON A* ARIOLA 13861 (10 9615 96)	THE GREATEST HITS COLLECTION 5	6
8	9	7	SMASHING PUMPKINS VIRGIN 4041 (10 9615 96)	MELLON COLIE AND THE INFINITE SADNESS	1
9	18	36	★ ★ ★ ★ ★ Greatest Gainer ★ ★ ★ ★ ★	WHAT'S THE STORY MORNING GLORY 1	9
10	12	11	DASIS • (IPC 47251 (10 9615 96)	R K KELLY 1	10
11	5	4	GARTH BROOKS CAPITOL NASHVILLE 32080 (10 9615 96)	FRESH HORIZONS 2	11
12	8	51	TLX A* LANCE 26000/ARISTA (10 9615 96)	CRADZYSCOOZ 2	12
13	20	25	ENYA REPOS 46120/WARNER BROS. (11 9617 96)	THE MEMORY OF TREES 13	13
14	13	14	MADONNA 46120/WARNER BROS. (10 9617 96)	SOMETHING TO REMEMBER 6	14
15	NEW	1	★ ★ ★ ★ ★ Hot Shot Debut ★ ★ ★ ★ ★	YOUNG, RICH AND DANGEROUS 15	15
16	21	33	JOAN OSBORNE A* BLUE GRASS 52699/MERCURY (10 9615 96)	RELISH 16	16
17	15	28	NATALIE MERCHANT A* ELEKTRA 61 NUGES (10 9615 96)	TIGERLILY 17	17
18	NEW	1	SOUNDTRACK	DONT BE A MENACE TO SOUTH CENTRAL... 18	18
19	17	19	BLUES TRAVELER A* A&M 54269 (10 9616 96)	FOUR 8	19
20	25	20	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA 67291 (10 9615 96)	THE PRESIDENTS OF THE UNITED STATES OF AMERICA 20	20
21	11	9	THE BEATLES APPLE 34455/CAPITOL 119 59831	ANTHOLOGY 1	21
22	14	8	VINCE GILL MCA 13294 (10 9616 96)	SOUVENIRS 11	22
23	16	17	JANET JACKSON A* A&M 54269 (11 9617 96)	DESIGN OF A DECADE 1985/1996 3	23
24	22	13	GREEN DAY A* REPOS 46120/WARNER BROS. (10 9615 96)	INSOMNAC 2	24
25	23	10	COOLIO TOWNY BOY 11417 (11 9616 96)	GANGSTAS PARADISE 11	25
26	24	21	THE TACO DOGS PLOTT A* 60000 NORTHEAST 52341/PRODIGY (10 9616 96)	DOGS FOOD 1	26
27	30	30	L L COOL J DET JAMMAL 52341/PRODIGY (10 9616 96)	MR. SMITH 23	27
28	26	22	ALICE IN CHAINS A* COLUMBIA 67249 (10 9616 96)	ALICE IN CHAINS 1	28
29	32	34	DAVE MATTHEWS BAND A*	UNDER THE TABLE AND DREAMING 11	29
30	15	15	TIM MCGRAW A* CUBE 77800 (10 9616 96)	ALL I WANT 4	30
31	38	37	GOO GOO DOLLS • (WYNNIE BROS. 45740 (10 9615 96)	A BOY NAMED BOO 31	31
32	31	25	SILVERCHAMBER A* (PAC 47241 (10 9615 96)	FROGSTOMP 9	32
33	34	26	BONE THUGS-N-HARMONY A* RUTHLESS 509/PRODIGY (10 9615 96)	E 1999 ETERNAL 1	33
34	41	44	FAITH HILL • WARNER BROS. 45872 (10 9616 96)	IT MATTERS TO ME 34	34
35	29	35	ACE OF BASE A* ARIOLA 13816 (10 9616 96)	THE BRIDGE 29	35
36	35	38	DEE LEPPARD A*	VAULT - GREATEST HITS 1980-1995 15	36
37	37	37	MICHAEL BOLTON A* COLUMBIA 67300 (10 9616 96)	GREATEST HITS 1985-1995 5	37
38	28	24	BOYZ II MEN MOTOWN 320584 (10 9616 96)	THE REMIX COLLECTION 17	38
39	39	43	MELISSA ETHERIDGE • ISLAND 52454 (10 9616 96)	YOUR LITTLE SECRET 6	39
40	56	72	SEVEN MARY THREE WANDERLUST 53534G (10 9615 96)	AMERICAN STANDARD 40	40
41	33	23	SOUNDTRACK A* MCA 52047/ARISTA 11279 (10 9617 96)	DANGEROUS MINDS 1	41
42	40	45	OZZY OSBOURNE A* (IPC 47201 (10 9616 96)	OZZMOSIS 4	42
43	50	67	QUINCY JONES CHEST 45647/WARNER BROS. (10 9616 96)	O'S JOCK STORY 32	43
44	48	53	COLLECTIVE SOUL A* ATLANTIC 67249G (10 9616 96)	COLLECTIVE SOUL 1	44
45	37	40	GARTH BROOKS A* CAPITOL NASHVILLE 29849 (10 9615 96)	THE HITS 1	45
46	55	71	DEEP BLUE Something NASHVILLE 52341/PRODIGY (10 9615 96)	HOME 46	46
47	47	57	MONICA • MONY 52341/ARISTA (10 9615 96)	MISS THANG 36	47
48	36	32	REBA MCCRINTY A* MCA 13294 (10 9616 96)	STARTING OVER 5	48
49	49	50	SOUNDTRACK A* MCA 11317 (10 9616 96)	PULP FICTION 21	49
50	43	46	LIVE A* RUTHLESS 509/PRODIGY (10 9616 96)	THROWING COPPER 1	50
51	45	39	RED HOT CHILI PEPPERS • WARNER BROS. 45743 (11 9617 96)	ONE HOT MIMUTE 4	51
52	46	42	CYPRUS HILL A* COLUMBIA 67300 (10 9616 96)	CYPRUS HILL (IN TEMPLE OF BOOM) 3	52

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	PEAK POSITION	TITLE	WEEKS ON CHART
			★ ★ ★ PACSETTER ★ ★ ★				
53	137	125	VARIOUS ARTISTS	TAPESTRY REVISITED: A TRIBUTE TO CAROLE KING	53		53
54	53	63	SEAL	A* ZYXUS 4345/WARNER BROS. (10 9615 96)	54	SEAL 15	54
			★ ★ ★ HEATSEAKER IMPACT ★ ★ ★				
55	107	187	3	EVERCLEAR THE MAIN 3000Z/CAPITOL (10 9615 96)	55	SPARKLE AND TACE	55
56	82	55	21	MORTAL KOMBAT	56		56
57	58	47	VARIOUS ARTISTS	TOMMY BOY 1129 (11 9615 96)	57	MTV PARTY TO GO VOLUME B	47
58	59	70	8	CON WENLEY	58	ACTUAL MILES HENLEY'S GREATEST HITS	58
59	65	65	21	RACING TRIPPER 8644* (10 9615 96)	59	...AND OUT CAME THE VOLVES	45
60	51	49	5	ROLLING STONES	60	STRIPPED	9
61	64	58	25	TOADIES	61	RUBBERNECK	56
62	63	59	25	VARIOUS ARTISTS	TOMMY BOY 1127 (10 9615 96)	JOCK JAMS VOL. 1	30
63	68	69	26	XSCAPE	63	OFF THE HOOK	23
64	57	56	26	SELENA	64	DREAMING OF YOU	1
65	42	41	25	JEFF FOXWORTHY	65	GAMES REDNECKS PLAY	8
66	66	60	15	SOUNDTRACK	66	FRIENDS	41
67	NEW	1	1	VAN MORRISON WITH GEORGE FAMA & FRIENDS	67	HOW LONG HAS THIS BEEN GOING ON	67
68	61	51	72	BOYZ II MEN A*	68		II
69	74	80	6	VARIOUS ARTISTS	69	SATURDAY MORNING CARTOONS GREATEST HITS	69
70	52	52	16	AC/DC	70	BALLBREAKER	4
71	54	48	42	JOHN MICHAEL MONTGOMERY A*	71	JOHN MICHAEL MONTGOMERY 5	5
72	75	82	20	FAITH EVANS	72	FAITH	22
73	100	112	10	GOODIE MOB	73	SOUL FOOD	45
74	71	64	49	WHITE ZOMBIE & GETTEN 2480C	74	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
75	118	145	18	SOLO	75	SOLO	66
76	79	84	8	DC TALK	76	JESUS FREAK	16
77	51	35	28	D'ANGELO	77	BROWN SUGAR	42
78	98	96	26	BETTE MIDLER	78	BETTE OF ROSES	45
79	85	83	6	IMMATURE	79	WE GOT IT	79
80	67	74	18	TRAVIS TRUTH	80	GREATEST HITS - FROM THE BEGINNING	21
81	70	54	28	FOO FIGHTERS	81	FOO FIGHTERS	23
82	96	118	9	TRACY CHAPMAN	82	NEW BEGINNING	58
83	80	73	39	GENIUS/GIA	83	LIQUID SWORDS	9
84	76	81	62	EAGLES	84	HELL FREEZES OVER	1
85	77	62	18	GEORGE STRAIT A*	85	STRAIT OUT OF THE BOX	43
86	72	61	18	VARIOUS ARTISTS	86	MTV PARTY TO GO VOLUME 7	54
87	78	79	21	COLLIN RAYE	87	I THINK ABOUT YOU	40
88	97	100	10	THE CLUCK NICK WIT	88	GAME RELATED	21
89	73	75	8	BRUCE SPRINGSTEEN	89	THE GHOST OF TOM JOAD	11
90	69	61	30	MICHAEL JACKSON A*	90	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
91	99	113	24	BRYAN WHITE	91	BRYAN WHITE	51
92	53	78	6	SPICE I	92	1990 SACK	30
93	82	91	78	VINCE GIULIA	93	WHEN LOVE FINDS YOU	6
94	60	68	9	MEAT LOAF	94	WELCOME TO THE NEIGHBORHOOD	17
95	110	109	23	KORN	95	KORN	55
96	86	76	26	JOECC A*	96	THE SHOW, THE AFTER PARTY, THE HOTEL 2	2
97	83	86	23	DAVID LEE MURPHY	97	OUT WITH A BANG	52
98	90	124	54	BOB SEGER & THE SILVER BULLET BAND A*	98	GREATEST HITS	8
99	NEW	1	1	VICTOR ATLANTIC	99	VICTOR	99
100	88	77	16	LISA LOEB & NINE STORIES	100	TAILS	30
101	101	99	29	SOPHIE B. HAWKINS	101	WHALER	65
102	84	87	49	ALAN KRAUSS A*	102	COLLECTION	13
103	89	93	7	EATZIE	103	ETERNAL 8	8
104	149	145	4	EVERYTHING BUT THE GIRL	104	AMPLIFIED HEART	104
105	NEW	1	1	SOUNDTRACK	105	DEAD MAN WALKING	105
106	119	115	11	EIGHTBALL & MJD	106	ON TOP OF THE WORLD	8

□ Albums with the greatest sales gains this week. * Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 copies (platinum); sales of 1 million copies (diamond). * RIAA certification for shipment of 1 million units (500,000 for LPs, with multiformats titles indicated by a numeral following the symbol). * Asterisk indicates LP is available. Most tape prices for WEA and BMG labels, are suggested lists. Tape prices for other labels, are suggested prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacemaker indicates biggest percentage growth. Heatseeker impact shows albums removed from Heatseekers this week. * indicates past or present Heatseeker title. © 1996, ©/SoundScan Communications, and SoundScan, Inc.

[illegible]

TOP ALBUMS A-Z (LISTED BY ARTISTS)

372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480	481	482	483	484	485	486	487	488	489	490	491	492	493	494	495	496	497	498	499	500	501	502	503	504	505	506	507	508	509	510	511	512	513	514	515	516	517	518	519	520	521	522	523	524	525	526	527	528	529	530	531	532	533	534	535	536	537	538	539	540	541	542	543	544	545	546	547	548	549	550	551	552	553	554	555	556	557	558	559	560	561	562	563	564	565	566	567	568	569	570	571	572	573	574	575	576	577	578	579	580	581	582	583	584	585	586	587	588	589	590	591	592	593	594	595	596	597	598	599	600	601	602	603	604	605	606	607	608	609	610	611	612	613	614	615	616	617	618	619	620	621	622	623	624	625	626	627	628	629	630	631	632	633	634	635	636	637	638	639	640	641	642	643	644	645	646	647	648	649	650	651	652	653	654	655	656	657	658	659	660	661	662	663	664	665	666	667	668	669	670	671	672	673	674	675	676	677	678	679	680	681	682	683	684	685	686	687	688	689	690	691	692	693	694	695	696	697	698	699	700	701	702	703	704	705	706	707	708	709	710	711	712	713	714	715	716	717	718	719	720	721	722	723	724	725	726	727	728	729	730	731	732	733	734	735	736	737	738	739	740	741	742	743	744	745	746	747	748	749	750	751	752	753	754	755	756	757	758	759	760	761	762	763	764	765	766	767	768	769	770	771	772	773	774	775	776	777	778	779	780	781	782	783	784	785	786	787	788	789	790	791	792	793	794	795	796	797	798	799	800	801	802	803	804	805	806	807	808	809	810	811	812	813	814	815	816	817	818	819	820	821	822	823	824	825	826	827	828	829	830	831	832	833	834	835	836	837	838	839	840	841	842	843	844	845	846	847	848	849	850	851	852	853	854	855	856	857	858	859	860	861	862	863	864	865	866	867	868	869	870	871	872	873	874	875	876	877	878	879	880	881	882	883	884	885	886	887	888	889	890	891	892	893	894	895	896	897	898	899	900	901	902	903	904	905	906	907	908	909	910	911	912	913	914	915	916	917	918	919	920	921	922	923	924	925	926	927	928	929	930	931	932	933	934	935	936	937	938	939	940	941	942	943	944	945	946	947	948	949	950	951	952	953	954	955	956	957	958	959	960	961	962	963	964	965	966	967	968	969	970	971	972	973	974	975	976	977	978	979	980	981	982	983	984	985	986	987	988	989	990	991	992	993	994	995	996	997	998	999	1000
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ASYLUM'S WHITE: MATURE COUNTRY

(Continued from page 1)

This week, "Bryan White," which was released in October 1994, contains a chart climb with a 59-61 rise on The Billboard 200 and an 18-24 jump on the Top Country Albums chart.

Success is long overdue for the hard-working performer. It took four singles and an endless stream of award performances, and other personal appearances to bring White's debut to the top of the Heatseekers chart for the weeks ending Jan. 6 and Jan. 13.

The Oklahoma City-raised, Nashville-based artist went to become a Heatseekers Impact Artist by breaking into the top half of The Billboard 200 for the week ending Saturday (20) at No. 89.

According to SoundScan, more than 329,000 units of "Bryan White" have been sold. The album has been certified gold by the Recording Industry Association of America.

Of the four singles the label served to country radio, "Someone Else's Star" and "Rebecca Lynn" are the No. 1 position on the Hot Country Singles & Tracks chart, in September 1995 and January 1996, respectively.

Prior to those two hits, the label released "Eugene You Genius," which reached No. 48 on Hot Country Singles & Tracks in November 1994, and "Look At Me Now," which fared a bit better, reaching No. 24 on that chart in March 1995.

"There was no question that we believed he was a star," says Kenny Hamlin, senior VP/GM at Asylum. "We're going to keep our nose to the grindstone until it happened... And no matter what the request was, no one at WEA ever questioned who we were staying with this record or why we're staying on. They just said yes to everything."

Hamlin and Asylum president Kyle Lehnning, who co-produced "Bryan White" with Billy Joe Ponder, say that the turning point in White's development was the release of "Someone Else's Star."



"It's pretty obvious that Bryan's success is parallel with his radio success," says Lehnning, who teamed again with Walker to produce "Between Now And Forever."

"The first single didn't work, the second one did better and sold a few copies, but the third and fourth went No. 1. It took an increasing quality of tunes to get to this point," Lehnning says.

GRAND OLDE COUNTRY

Terry Jones, a music buyer at the six-store, Nashville-based Ernest Tubbs Record Shop, says White's performance on TVN's "Grand Ole Opry" in November 1995 helped propel album sales.

"We got some good sales when 'Someone Else's Star' went to No. 1," says Jones. "But when a new artist is on 'Grand Ole Opry,' that really helps. This is another example, like David Lee Murphy, where a label really sticks with these artists and it pays off."

Jones says that he has high hopes for White's next album and that the stores will "definitely place a good-sized order" for it.

Mark Hamlin, PD at country WWWW Detroit, says that White is "one of the most talented new artists in the business," and that he is looking forward to White's next album.

Lehnning says the main vehicle driving sales has been White himself.

"From the beginning of this album, he has been able to tour, first by himself with a guitar, opening for Pam Tillis, then with his band [Pearl River]. He's been able to really deliver from a live-performance standpoint."

Asylum and White's management, Marty Gorman and Stan Schneider of GC Enterprises, has kept the young singer, who is booked by Rick Shipp and Rob Beckham at the William Morris Agency, quite busy over the past year.

Since January 1995, White has opened for Tillis, Diamond Rio, George Jones, Randy Travis, and Tracy Lawrence and has featured on the Wal-Mart tour. He also made the rounds at radio, video, and retail and performed at Fan Fair, as well as at a slew of charity events. He's already booked through the fall.

Due to the large number of under-aged fans who would listen in the parking lots of clubs outside White's concerts, the singer has been playing early all-ages shows before his regular gigs.

White's popularity among teens has grown with the help of exposure in such magazines as 16 and Teen Beat. However, even with screaming teenage girls banging around backstage and teen magazines turning White into an idol, Asylum's Hamlin says that the artist's audience is starting to look a bit older.

"In the last three months, the order pattern is skewing more to CDs than to cassettes," Hamlin says, "indicating that there may be a little more of the young female fans who just buy cassettes."

MORE MATURE SOPHOMORE SET

Not only is White's audience maturing, but his songwriting and singing are, too.

White, who was named CMT's rising star of the order of the week in December, co-wrote only three songs on his debut: "You Know How I Feel" and "Look At Me Now." On "Between

Now And Forever," White co-wrote four songs with collaborator Derek George, who also worked with him on his debut album. "I'm loving it; it's just been so scarce in the last year because of my schedule," says White, who started his career playing drums, until his mother, who played in bands with him as a teenager, encouraged him to sing. "I think I'm stronger in certain areas, like melodically and ideas. But Derek's a really good lyricist, so we work well together."

White says the ideas "flew out" of him a lot quicker this time around. He describes "Between Now And Forever" as more mature, believable, and energetic than his last set.

The first single from the new album, "I'm Not Supposed To Love You Anymore," will be serviced to radio Feb. 13.

"This is a little more defined than the first album," says Lehnning. "There's a nice variety on it, and his singing is maturing, without losing it."



by Geoff Majfield

BETTER THAN THAN NOW: It was January 1996. Winter weather was less severe than what the U.S. has experienced this month; the climate in music stores was also warmer. A year ago, Garth Brooks' "The Hits" had a one-week sum of 240,000 units, while four other albums exceeded 100,000 units. By contrast, on this week's chart, only one album topped 100,000 units. Overall, the chart shows a 10% decline when compared to the unit volume during in the comparable 1995 week. Industrywide sales—including singles and catalog albums—are down by 13% from the same week last year.

Although the Nor'aster that hit the East near the end of '95 did not cripple business, the Jan. 7-8 storm that has been dubbed "The Blizzard of '96" had a predictably chilling effect on music sales. SoundScan numbers in all but two regions—Mountain and Pacific—are down from the comparable 1995 week.

STRONGER FRESHMEN: While numbers were stronger a year ago, the debuts on The Billboard 200 are more meaningful than they were then. The only album debuting in the top 50 in the Jan. 28, 1995, issue was Brownstone's first, with 25,000 units. But, this week sees a return by the maturing Kris Kross at No. 15 (50,000 units) and a No. 18 arrival for the multi-artistic soundtrack from "Don't Be A Menace To South Central While Drinking Your Juice In The Hood," the flick that bowed at No. 2 on the box-office chart. Although the Kris Kross debut is respectable, it is down from the No. 13 debut that his sophomore set, "Da Bomb," made with first-week sales of 61,000 units in August 1994. That album spent only 26 weeks on The Billboard 200, indeed a "bomb" when compared to the showing by the youthful rap duo's first album, which went to No. 1 and spent 65 weeks on The Billboard 200.

Meanwhile, "Don't Be A Menace" and the No. 105 debut by the much-talked-about soundtrack from "Dead Man Walking" (10,000 units) remind us that movies played a conspicuous role on the charts at the start of last year. In the Jan. 7-8, 1995, issue of Billboard, a half-dozen soundtracks made their first appearances on The Billboard 200, but none of those debuted as high as the pair that debuted this week.

WOMEN ON TOP: For the third straight week, female acts hold the top three slots on The Billboard 200, with the all-diva soundtrack from Whitney Houston's "Waiting To Exhale" retaining the top slot (174,000 units), followed by Mariah Carey (134,000 units) and Alanis Morissette (131,000 units). The women between No. 3 and No. 2 have narrowed their grip since last week, from 30% to just 2%. At the same time, "Exhale" commands a bigger lead over runner-up Carey, 29%, compared to 11% last week.

COOLED: From 1991 through the following year, Garth Brooks looked like the '90s answer to the Beatles, but while his works to become a sales force overseas, his sales prowess here has tapered. His latest, "Fresh Horses," falls out of The Billboard 200's top 10 after seven weeks; if it doesn't bounce back, this will be the shortest top 10 stay on the big chart by any of his last eight releases. Between No. 3 and No. 2, the album's decline is even steeper. Brooks, who managed 11 weeks in that lofty part of the chart. His longest-lasting sellers have been 1991's "Ropin' The Wind," which spent almost a year—60 weeks—in The Billboard 200's top 10, and his 1990 sophomore album, which notched 28 top 10 weeks. His last two session albums, 1982's "The Chase" and 1989's "In Pieces," managed 17 weeks and 8 weeks, respectively, while last year's hit package resided in the top 10 for 20 weeks. Brooks' first album peaked at No. 13 on The Billboard 200.

HOP, SKIP, JUMP: Critics' pick Ozma is starting to live up to its prize claim. The U.K. band found last week's 18-place jump with the Great Britain pop, as a 11,000-unit gain pushes it to 18-9. A promotional tour and a recent "Good Morning America" piece helped accelerate Ozma's newest (20-13) and her previous (18-41) albums. The former has a 6,000-unit gain; the latter sees a 24% increase in a soft part of the chart. A Jan. 7 "60 Minutes" profile boosts the star of colliet Yoo-Yo Ma, whose new recording of Dvořák's Cello Concerto climbs to No. 8 on Top Classical Albums after last week's debut at No. 15. "Portrait Of Yo-Yo Ma" re-enters this week at No. 15, while two other albums bubble under.

IT'S MEANT TO BE FOR ARISTA'S DAVIS

(Continued from page 1)

looked for good songs. It's getting harder, just in sheer numbers of artists. You can't get in a hurry. We found that out the hard way."

This time around, she and her team are looking to avoid the mistakes of the past.

Davis' aptly named album "Some Things Are Meant To Be" is due Jan. 30. The first single, the title track, is charting well. It is at No. 27 on this week's Hot Country Singles & Tracks chart. WMQZ Washington, D.C., PD Gary McCarty says the song is "killer. We were looking for the songs that we hear to it. We've been sold on the artist, and we were just waiting for the right song, and this is it. Our call-out response has verified our feeling about her. Our audience loves her."

Davis says the song "Some Things Are Meant To Be," written by Michael Garvin and Gordon Payne, is "just right for me."

A V of sales and marketing Mike Duncan says the label is appreciating the album release with great care.

The first thing we need to do is capitalize on her high recognition factor," says Duncan. "I've been honestly astonished by the incredible impact of this song 'Does He Love You.' As Linda and I looked around the country promoting



the release of this album to retail and with promotion people to radio, Linda was literally bombarded by fans, who will yell across airport terminals at her and who run up to her in parking lots."

Duncan says that Arista is using Davis' tour with McEntire, which runs through the first six months of this year, as the first step in its marketing strategy. "Our first bit of attack is the fans that already know her. We're already mailing album information out to Reba's fan-club members. Reba has been very, very cooperative. We started advertising in country fan magazines in December, just to support the early radio play. When the street date hits, we'll be in those again and will run a flood of spots on TVN and CMT."

Acknowledging the haste at which

Davis' first album "escaped," Duncan says, "I've always wondered how her records would sell if she had a little help from radio. So after experiencing the recognition factor she has and then finally hearing the finished product, we're watching radio respond the way it has, with this solid airplay, I'm pretty much frothing at the mouth."

He says that pricing and positioning on the album will be on the prediction that it will be a hit. "We've had calls from retail accounts since early December telling us of early consumer demand for the album."

Bob Bell, new-release buyer for Wherehouse Entertainment, thinks the new album will do well in his chain's 300 stores. "I expect her to do particularly well on the West Coast," he says, "particularly because of her exposure with Reba on record and on tour. Arista is focusing a lot of its marketing on the West Coast. Her first album didn't do so hot, but it set up this record. We look to see something right out of the box."

Davis' manager, Narvel Blackstock of Starstruck, says that the McEntire tour has helped Davis' debut. "She's really grown musically in the past three years," he says, "and with Reba, she also gets to study the business end."

Blackstock notes that McEntire gave

(Continued on next page)

EMI STILL BATTLING COLLECTING GROUPS

(Continued from page 1)

ny's dispute with Europe's collecting societies for as long as they fail to "put their house in order."

Bandier, who will meet with Europe's largest mechanical societies at MIDEM this week, says they can expect "a second American Revolution" unless they agree to EMI's calls to change the balance of their pan-European central licensing deals. The company argues that the societies have gone too far to please record companies, at the expense of publishers and their writers.

Driven by this belief, Bandier's company outraged Europe's collecting societies by establishing its own collecting body, Music Rights Society Europe, to administer the 10 songs it publishes on the Simply Red album "Life" (Billboard, Nov. 18, 1995).

MRSE is the product of a dispute between the new order in Europe. Historically, Europe's record companies handled royalty payments to publishers on a purely domestic basis. They secured their pressing licenses from, and paid their mechanicals to, the sole collecting society within their country.

Under this system, each collecting society enjoyed a monopoly in its

own market, and a multinational record company had to do individual deals for each country in which it operated.

However, the open market across the 15-nation European Union means that record companies can now buy one license from any collecting society within the Union.

The competition for the societies for such vast amounts of business has been fierce, and each vies with the others to produce agreements that are attractive to record companies. The discounts they give as part of this process are taken from the revenues passed to publishers.

Although MRSE was intended as a catalyst for change and not a long-term competitor to the existing societies, Bandier says that the situation could be reversed.

He will meet with representatives of Europe's biggest societies—Germany's GEMA, France's SACEM, the Netherlands' STERMA, and the U.K.'s Mechanical Copyright Protection Society—at MIDEM. He says, "What we are going to afford the societies is an opportunity to make the changes we want. If they don't, you'll see the second American Revolution."

Referring to EMI's belief that its voice has not been heard in the societies' trade negotiations with the record companies, he says, "The revolution will be based on an old principle: no taxation without representation."

"If we can't get the changes we want, we will consider expanding the operations of our direct licensing through MRSE and continue to grow that aspect."

Asked whether the time could come when all EMI copyrights are handled solely by the company's own agency, he says, "That's a long way off, but Anglo-American repertoire will continue to expand, and we will continue to expand."

Asked about the tone he expects at the meetings at MIDEM, Bandier says, "We just have to believe that the societies will recognize that they have to make changes. This is 1996. They can't hold our copyrights hostage for central licensing deals. They have to put their house in order."

"Obviously, we'll have a better idea of what we can anticipate after MIDEM," he adds. "I don't want to be negative, nor do I want to walk around with high hopes."

Until the establishment of MRSE, Simply Red's European royalties were paid on a continentwide basis by Warner Music Europe to GEMA, GEMA and the other societies are said to have been appalled by EMI's withdrawal of some of its copyrights from their control, arguing that EMI was not a constituent member of the societies meant that it had to be either fully in or fully out. The company could not, they say, pick and choose which of its copyrights it would have them administer and which it would administer itself.

So far, the societies have chosen not to comment publicly on the issue. However, EMI representatives at European operations Terry Foster-Key says, "It's interesting that this should arise just when the European societies have published a statement that says you can break down rights and be members of the societies for some and not for others."

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE SALES UNIT SALES			YEAR-TO-DATE SALES ALBUM FORMAT		
1995	1996		1995	1996	
TOTAL	28,026,000	25,965,000 (DN 7.4%)	CD	16,015,000	16,252,000 (UP 1.5%)
ALBUMS	25,237,000	22,788,000 (DN 9.7%)	CASSETTE	9,187,000	6,456,000 (DN 29.7%)
SINGLES	2,789,000	3,177,000 (UP 13.9%)	OTHER	35,000	80,000 (UP 128.6%)
OVERALL UNIT SALES THIS WEEK			ALBUM SALES THIS WEEK		
11,273,000			9,811,000		
LAST WEEK			LAST WEEK		
14,892,000			12,976,000		
CHANGE			CHANGE		
DOWN 23.3%			DOWN 24.4%		
THIS WEEK 1995			THIS WEEK 1995		
12,885,000			11,565,000		
CHANGE			CHANGE		
DOWN 12.5%			DOWN 15.2%		
SINGLES SALES THIS WEEK			SINGLES SALES THIS WEEK		
1,461,000			1,461,000		
LAST WEEK			LAST WEEK		
1,716,000			1,716,000		
CHANGE			CHANGE		
DOWN 14.9%			DOWN 14.9%		
THIS WEEK 1995			THIS WEEK 1995		
1,319,000			1,319,000		
CHANGE			CHANGE		
UP 10.8%			UP 10.8%		

ALBUM SALES BY FORMAT					
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK	LAST WEEK	CHANGE
CD	7,076,000	9,176,000	DN 22.9%	7,376,000	DOWN 4.1%
CASSETTE	2,700,000	3,755,000	DN 28.1%	4,171,000	DOWN 35.3%
OTHER	35,000	45,000	DN 22.0%	18,000	UP 94.5%

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

SHANACHEE

(Continued from page 12)

deserved to be documented. When he found out Lach had already begun the process by starting Fortified Records, Dahan decided to approach the artist about the deal.

"What attracts me to working with Lach is there's a whole scene and it goes against the grain," says Dahan. "Our whole thing is we don't fit in. We were the first to do traditional Irish music in America, the second to do reggae here, and one of the first to do world beat. We found LadySmith Black Mambazo five years before Paul Simon did," Dahan notes that Shanachie, which is distributed by Koch, has been shoring up its alternative roster with such signings as the Hush, the Melting Potatoes, the Skatalites, and Gravy! Pop!, and it is now close to signing several alternative acts.

Among the label's other alternative rock projects recently was a 1994 Ozis label tribute album that featured Christine Yvette, Frank Black, and Deborah Harry, among others.

Commenting on "Lach's Anti-Hot," Dahan says, "It's a series of new voices, one of them coming from Marc." Lach says, "It's a live concert album, not a compilation. It's complete with audience heckling and between-song banter. The listener is there at the anti-hot."

The Fort was born more than 10 years ago as a haven for singer-songwriters who didn't fit into the West Village scene. The club-within-a-club concept inhabited various Lower East Side locations—from Lach's loft apartment in the mid-'80s through incarnations at Tramps, Nightingales, So-phe's, and Chameleon—before moving to the Sidewalk.

"Two years ago I brought the Fort into Sidewalk and it's pretty much the same today, except our programming is the success of the club in part to the support of Sidewalk proprietors Pini and Amnon."

Lach notes that a second volume of "Lach's Anti-Hot" is in the works and that Fortified retains options to pick up any unsigned artist who appears on the compilations.

Bee Gees Are Stayin' Alive On Hot 100

NINETEEN YEARS AGO THIS WEEK, "Stayin' Alive" by the Bee Gees jumped seven places to land in the top 10 of the Hot 100 for the first time. Within a few weeks, all three of the Gibb's singles from the soundtrack of "Saturday Night Fever" were in the top 10 simultaneously. Ultimately, all three hit No. 1, as did the Bee Gees' penultimate "If I Can't Have You" by Yvonne Elliman. Almost two decades have gone by since America was caught in the grip of night fever, but it may be time to get out your white suit and point your finger to the sky again: Not only is the original "Stayin' Alive" on the TV's soundtrack of "Grimper Old Men," but the song is back on the Hot 100, courtesy of British dance act N-Trance.

The remake of the song that summed up an era bullets 90-74 this week. It's the first remake of "Stayin' Alive" to chart since the Bee Gees' original. In 1995, a version of "How Deep Is Your Love" by Portrait peaked at No. 38 on the Hot 100, and in 1993 Kim Wilde offered an interpretation of "If I Can't Have You" that reached No. 12 in the U.K.

LET GEORGE DO IT: Michael Jackson's reign at No. 1 in the U.K. with "Earth Song" has been ended by "Jesus To A Child," the first George Michael single in a long spell. It's the 10th British chart-topper of Michael's career, counting four that he wrote or cowrote on his own. In the U.S., where "Jesus" was the first release on the DreamWorks SKG Music label, the single will mark Michael's 11th visit to the summit—if it can go all the way. That includes three No. 1 hits for Wham and seven so far for Michael since the duo split.

GANGSTA'S GONE: For the first time in five months,

"Gangsta's Paradise" by Coolio Featuring L.V. does not appear in the top 10 of the Hot 100. As William Simpson of Los Angeles notes, the single spent 22 weeks in the top 10, tying "I'll Make Love to You" by Boyz II Men as the longest-running No. 1 single in the top 10. The longest consecutive run for a single in the top 10 is 26 weeks, racked up by Real McCoy for "Another Night." The longest consecutive top 10 visit belongs to Tag Team's "Whoomp! (There It Is)," with 24 weeks. And the longest top 10 run of all time is 25 weeks, tallied in two separate runs by Chubby Checker's "The Twist."

TEN YEARS AFTER: The "Smashing Pumpkins" 1979 "movers up to No. 2 on Modern Rock Tracks, while on Hot Country Singles & Tracks, Keith Seeger debuts at No. 67 with 1969's "These could include Motherhead's 1916, the Who's 1962, 'Nelson's' 1941, America's 1960, Bobby Vee's 1963, Amy Grant's 1974, Grand Funk Railroad's 1976, Herb Alpert's 1960, Randy Travis' 1982, David Bowie's 1984, the Temptations' 1960, Boyz II Men's 1992, Prince's 1992, and Melissa Etheridge's 2001."

WHAT'S THE STORY: Britain's Oasis has its first entry on the Hot 100 as "Wonderwall" enters high at No. 21. That puts the group one up on its crosstown rival Blur. The latter's peak position on the Hot 100 so far is No. 56, achieved by "Girls & Boys" in 1994. It may turn out that 1996 will be a good year for the Brits, considering Oasis' high debut. Everything But The Girl's move to No. 3 with "Missing," and the forthcoming Michael single.



by Fred Bronson

• Album of the Year **JAGGED LITTLE PILL** ALANIS MORISSETTE • Best Male Pop Performance • **KISS FROM A ROSE** SEAL
 • **HAPPINESS IS SLAVERY** MENDHALLS • Song of the Year • **KISS FROM A ROSE** SEAL • **KISS FROM A ROSE** SEAL • Best Metal Performance • **FOR WHOM THE BELL TOLLS** MEDALLA
 • Best Pop Album • **BEDTIME STORIES** MADONNA • **TURBULENT INDIGO** JON MITCHELL • Best New Artist • **BRANDY, HOOTIE & THE BLONDS** ALANIS MORISSETTE
 • Like That • **ALL-4-ONE** • **LET HER CRY** HOOTIE & THE BLONDS • **I'LL BE THERE FOR YOU** (MEME FROM FRIENDS) THE REMBRANDTS • Best Pop Collaboration
 • With Vocals • **KASHMIR** JIMMY PAGE & ROBERT PLANT • Best Female Rock Vocal Performance • **MARIACHI SUI** LOS LOBOS • Best Rock Performance
 • Duo Or Group With Vocal • **SOMEbody's CRYING** CHRIS ISAAK • **YOU DUGHTA KNOW** ALANIS MORISSETTE • **DON'T HAVE TO SAY I LOVE YOU** NEIL YOUNG
 • Best Male Rock Vocal Performance • **THE SEVENTH SEAL** WAHLEN • **WYNONA'S BIG BROWN BEAVER** PRINCE & THE NEW POWER GENERATION • **PEACE AND LOVE** NEIL YOUNG
 • Best Hard Rock Performance • **YOU DUGHTA KNOW** ALANIS MORISSETTE • **HURT** TRENT REZNOR • **BLOOD SUGAR SEX MAGIK** RED HOT CHILI PEPPERS • Best Rock Song
 • **JAGGED LITTLE PILL** ALANIS MORISSETTE • **WILDFLOWERS** TOM PETTY • **MIRROR BALL** NEIL YOUNG • Best Rock Album • **FOREVER BLUE** CHRIS ISAAK
 • R&B Vocal Performance • **BABy** BRANDY • **I APOLOGIZE** ANITA BAKER • **ALL I NEED (IS A CHANCE)** TAKE 6 • Best Alternative Music Performance • **POST** BLOK • Best Female
 • By A Duo Or Group With Vocal • **I'm Your Man** ALL-4-ONE • Best Male R&B Vocal Performance • **HATE U** PRINCE • Best R&B Performance
 • Best Rap Solo Performance • **DEAR MAMA** 2PAC • **GANGSTA'S PARADISE** COOLIO • Best Rap Performance By A Duo Or Group • **FEEL MELOW** MUGHDYNA • Best Rap Album
 • **POVERTY'S PARADISE** NAUGHTY BY NATURE • **ME AGAINST THE WORLD** 2PAC • **RETURN TO THE 36 CHAMBERS: THE DIRTY VERSION** OF: DIRTY BASTARD
 • Best Contemporary Folk Album • **WRECKING BALL** EMY LOU HARRIS • Best Male Country Vocal Performance • **I CAN LOVE YOU LIKE THAT** JOHN MICHAEL MONTGOMERY
 • A Thousand Miles From Nowhere • **DWIGHT YOAKAM** • Best Country Performance By A Duo Or Group • **AMY'S BACK IN AUSTIN** LITTLE TEAS
 • Best Country Instrumental Performance • **CHEESEBALLS IN COWBOYS** BUREK • Best Country Album • **JOHN MICHAEL MONTGOMERY** • **DWIGHT YOAKAM**
 • **JUNIOR BROWN** • Best Contemporary Jazz Performance • **ELKIR** FOURPLAY • **DREAMLAND** YELLOW JACKETS • Best Reggae Album • **FREE LIKE ME**
 • **WANT 2 B** ZIGGY MARLEY AND THE MELODY MAKERS • Best Traditional Soul Gospel Album • **NO WAY'S TIRE** FUNTELLA BASS • Best Gospel Album By A Choir Or Chorus
 • **CECILIA EVORA** • Best Musical Album For Children • **PAPA'S DREAM** LOS LOBOS with LALO GUERRERO • **MANA** • Best World Music Album
 • **LONG WALK TO FREEDOM (NELSON MANDELA)** • Best Spoken Word Album • **CUANDO LOS ANGELES LLORAN** MANA • Best Spoken Word Or Non-Musical Album
 • **MAGAND CONDUCTOR** DAN BROATMAN & MARTIN SAUER, PRODUCERS • Best Spoken Word Album For Children • **PROKOFIEV: PETER AND THE WOLF** KENT
 • Best Musical Show Album • **SMOKEY JOE'S CAFE—THE SONGS OF LEIBER AND STOLLER** JERRY LEIBER, ARIE MAROIN, MIKE STOLLER, PRODUCERS • Best Music Video
 • Short Form • **IT'S OH SO QUIET** BJORK • Best Instrumental Composition Written For A Motion Picture Or For Television • **BATMAN**
 • **FOREVER (SCORE ALBUM)** ELLIOT GOLDENTHAL, COMPOSER • Best Historical Album • **JOHN COLTRANE: THE HEAVYWEIGHT CHAMPION** THE COMPLETE ATLANTIC RECORDINGS • THE R&B BOX:
 • **JORGE CALANDRELLI ARRANGER** • Best Classical Album • **PROKOFIEV/SHOSTAKOVICH: VIOLIN CONCS. NO. 1** MAXIM MENCEROV, VIOLIN • **METISLAV ROSTROPCHICH CONDUCTOR**
 • **30 YEARS OF RHYTHM & BLUES** • Best Classical Contemporary Composition • **ADAMS: CHAMBER SYMPHONY** JOHN ADAMS, COMPOSER

96

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Album of the Year—"Jagged Little Pill"
Song of the Year—"You Oughta Know" (with Glen Ballard)
Best New Artist
Best Female Rock Vocal Performance—"You Oughta Know"
Best Rock Album—"Jagged Little Pill"
Best Rock Song—"You Oughta Know"
Producer of the Year—Glen Ballard—"Jagged Little Pill"

BÉLA FLECK

Best Country Instrumental—"Chesapeake in Cowtown"
(Tales From The Acoustic Planet)

CHRIS ISAAK

Best Male Rock Vocal Performance—"Somebody's Crying"
Best Rock Album—Forever Blue

DWIGHT YOAKAM

Best Country Album—Dwight Live
Best Male Country Vocal Performance—"A Thousand Miles From Nowhere"

FOURPLAY

Best Contemporary Jazz Performance—Elixir

JEFF FOXWORTHY

Best Spoken Comedy Album—Games Reducers Play

JONI MITCHELL

Best Pop Album—Turbulent Indigo
Best Recording Package—Turbulent Indigo (with Robbie Cavatina)

LITTLE TEXAS

Best Country Performance by a Duo or Group with Vocal—"Amy's Back in Austin"

LOS LOBOS

Best Musical Album for Children—Popo's Dream (with Lalo Guerrero)

MADONNA

Best Pop Album—Bedtime Stories
Producer of the Year—Babyface—"Take A Bow"

NAUGHTY BY NATURE

Best Rap Performance by a Duo or Group—"Feel Me Flow"
Best Rap Album—Poverty Paradise

NEIL YOUNG

Best Male Rock Vocal Performance—"Peace And Love"
Best Rock Song—"Downside Up"
Best Rock Album—Mirror Ball
Best Recording Package—Gary Burden—Mirror Ball

RED HOT CHILI PEPPERS

Producer Of The Year—Rick Rubin—One Hot Minute

SEAL

Record of the Year—"Kiss From A Rose"
Song of the Year—"Kiss From A Rose"
Best Male Pop Vocal Performance—"Kiss From A Rose"

TAKE 6

Best R&B Performance by a Duo or Group with Vocal—"All I Need (It's A Chance)"

**THE BROOKLYN
TABERNACLE CHOIR**

Best Gospel Album by a Choir or Chorus—Praise Him... Live!

TOM PETTY

Best Male Rock Vocal Performance—"You Don't Know How It Feels"
Best Rock Album—Wildflowers
Producer Of The Year—Rick Rubin—Wildflowers
Best Engineered Album, Non-Classical—Wildflowers
(Dave France, Richard Dodd, Stephen McLaughlin, Jim Scott)

VAN HALEN

Best Hard Rock Performance—"The Seventh Seal"

YELLOWJACKETS

Best Contemporary Jazz Performance—Dreamland



Best R&B Album—The Gold Experience
Best Male R&B Vocal Performance—"Hide U"

*We Also Celebrate Our Artists Whose Outside Projects
Have Earned Them The Distinction Of A Nomination.
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